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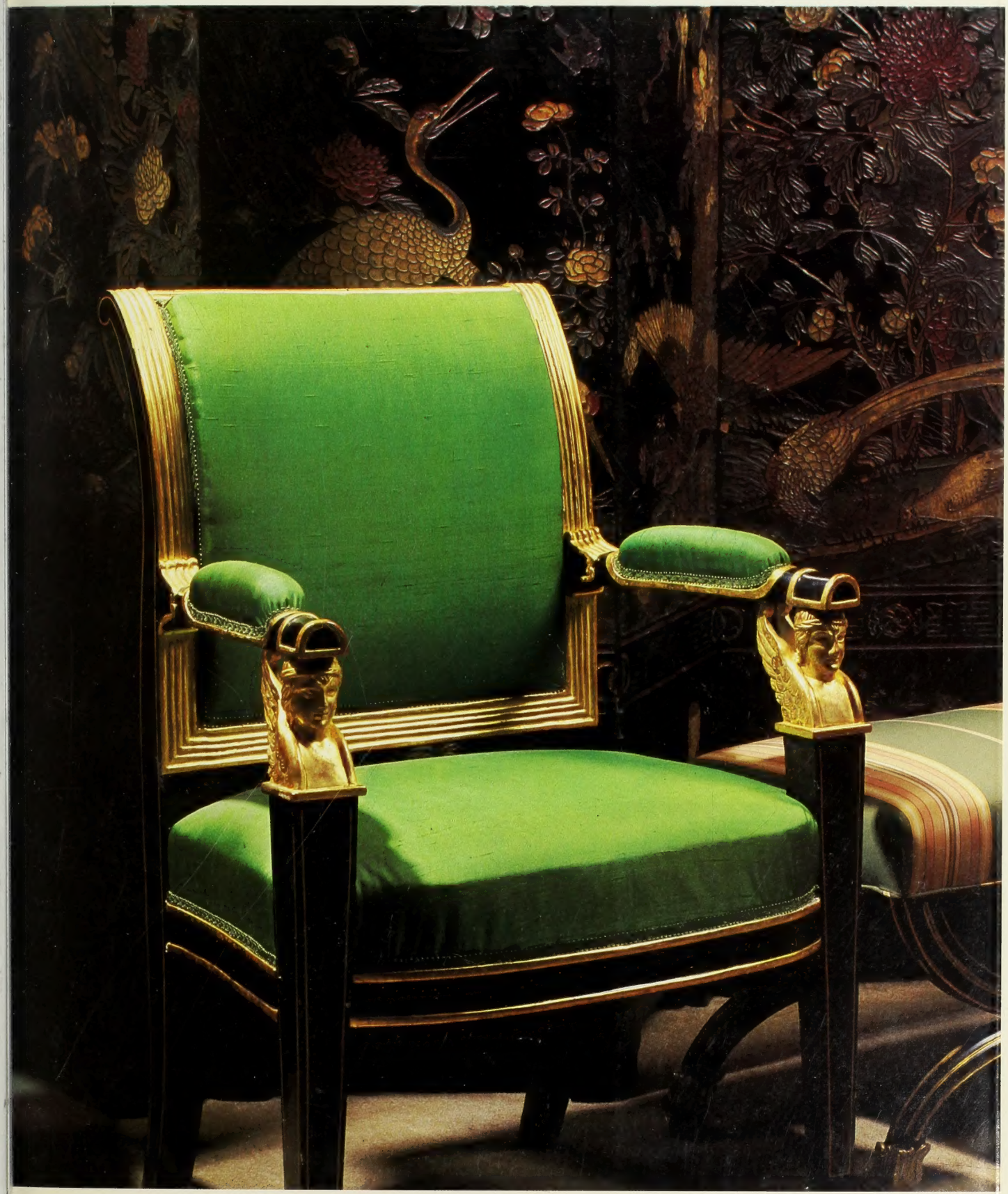

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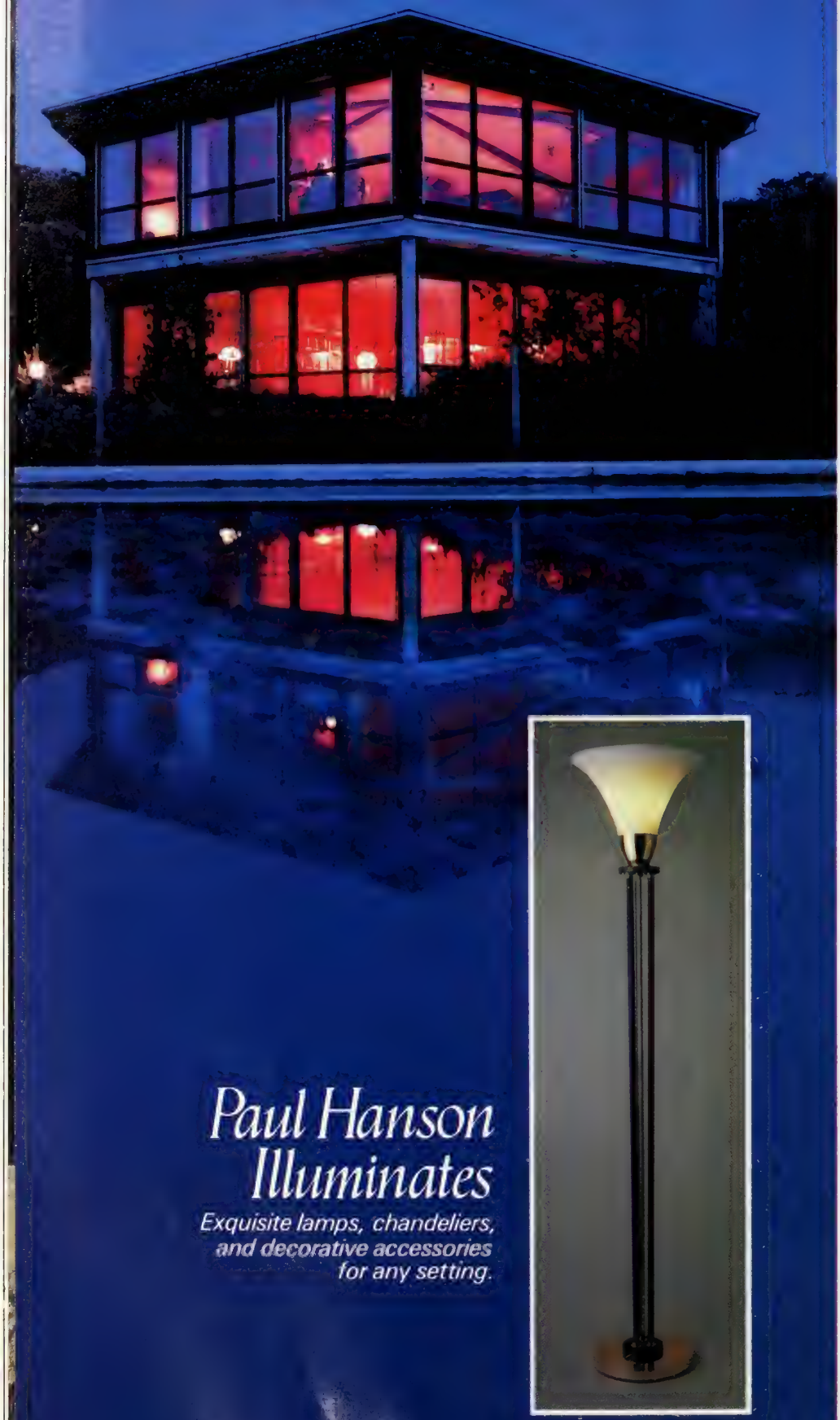
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

Bouquets to your Collector's Edition—Country Houses! An immediate perusal of the Table of Contents was sheer excitement: André Previn, Danielle Steel Traina, the Wyeths, among others who have filled my life with very special moments. And all under the umbrella of one glorious issue! Let there be no doubt about it—*Architectural Digest* is a priceless gem among magazines. It has no equal in beauty of production, in photography, in text, in subject matter. It is a joy to anticipate, a pleasure to read and a treasure to keep.

Marie LaClave
Laguna Hills, California

Two articles in your June 1986 issue caught my literary fancy. The first was "In a Poetic Manor," about the Sitwells' ancestral home Weston Hall. Peter Quennell's tales of Sir George's serendipitous discoveries in the old mansion and the examples of antique clothing that appeared in the photographs gave a wonderful sense of living history. The other story I enjoyed was Muriel Spark's "Echoes of Shelley in Italy." It was a haunting depiction of the life (and death) of the poet.

Mrs. Nicholas Walters
Indianapolis, Indiana

As a longtime admirer of Ada Louise Huxtable, I was pleased to find her work in your June 1986 Guest Speaker column. Her reminiscences set just the right tone for a summer issue—slightly wistful, relaxed and warm.

Candice Mulligan
Denver, Colorado

Your June Gardens feature, "Highland Airs," was picturesque, but it did seem to lack one thing. I missed a sense of Crarae Garden as a whole. One comprehensive photograph would have done the trick.

Earl Petersen
Boston, Massachusetts

J. P. Donleavy's text was a welcome accompaniment to your June 1986 feature on Crarae Garden in Scotland. His lyrical style matched the garden's wild beauty. I was privileged enough to visit Crarae a few years ago and was happy to be able to relive my time there with your article. Sir Ilay and Lady Campbell certainly have a treasure in the tree-filled demesne, and the photographs, brimming with light, truly evoked its delicate air.

Tina Russel
Bangor, Maine

The text by William F. Buckley, Jr., for your feature on Andrew and Betsy Wyeth was a highlight of the June 1986 issue. His precise yet playful style perfectly evoked the simplicity of the couple's life at the lighthouse. Their hideaway is the embodiment of the ideal retreat from the everyday world. I also liked seeing the artist's previously unpublished paintings, especially the skeletal "self-portrait." It was a thoroughly satisfying article.

Mae Booth Tyler
Hartford, Connecticut

Lionel Atwill, author of "Roughing It In Style" (June 1986), piques my nostalgic curiosity. Can this be the sinister character actor who so brilliantly portrayed the irascible wooden-armed inspector (whose flesh-and-blood limb had been violently detached in a previous encounter with the fearsome monster) in Universal's 1939 *Son of Frankenstein*? Impossible—that Lionel Atwill would now be at least a centenarian! Is Lionel's namesake then his son or grandson? Or is this some enigmatic inside joke? And may we expect future articles by Basil Rathbone, Boris Karloff or Bela Lugosi (Jr., II or III)?

Dr. Marvin H. Leaf
Malibu, California

Editor's note: The author is indeed the son of the late actor Lionel Atwill.

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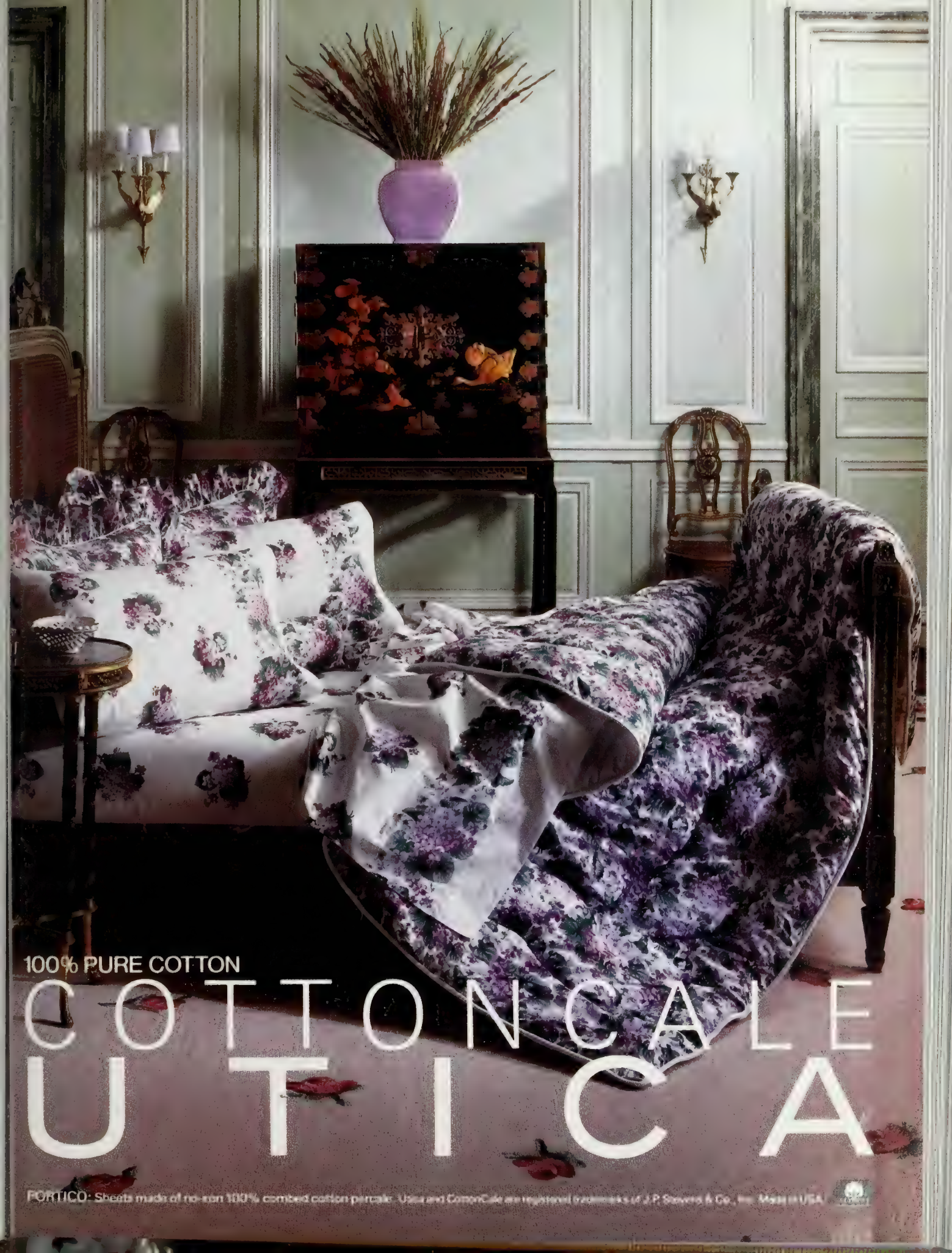


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PEOPLE ARE THE ISSUE


JOHN BRYSON

It's a first for us—something we never expected to feature in Architectural Digest. The new Polo/Ralph Lauren store in Manhattan is the first retail space we have shown in our pages. From the beginning there has been an aura of excitement about the project. Of course, that was in large part due to Ralph Lauren himself, whose impeccable taste and sure sense of tradition have earned him a unique place in American design. Then there was the historic building he chose for his flagship store—the fabulous Rhinelander Mansion, brilliantly rescued from years of neglect and filled with a selection of fine antiques. Finally there was the concept behind Polo/Ralph Lauren, which was to create a richly imagined interior combining elements of English clubs and classic residences with an ineffable sense of comfort. It has all come together wonderfully, as the well-dressed crowds that flock there readily attest. Polo/Ralph Lauren is the most talked-about store in years, and we are pleased to present our readers with the first look behind its doors.

Paige Rense
Editor-in-Chief


PETER VITALE

Juan Pablo Molyneux

Grand Allusions in Manhattan

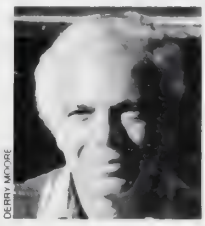
It's little wonder Juan Pablo Molyneux describes his decorating style as "Continental." In fact, the label refers as much to the designer's ancestry as to his blend of old-world antiques and his own contemporary furnishings. Born in Chile, raised in England, educated in Paris and London, he designed for clients in Buenos Aires before opening his Manhattan firm four years ago. Molyneux, who studied both architecture and interior design (his furniture was the subject of a one-man show at the Museo Nacional de Bellas Artes in Chile), manifests his cross-cultural sensibilities in this month's cover feature—his own New York townhouse apartment. *See page 118.*


VITTORIO ARIMONDI

Ron Mann

Spirit of the Valley

San Francisco designer Ron Mann grew up on a farm, which is why he considers himself "a kind of wild creature." Highly regarded for his restorations, Mann drew on his familiarity with wide open spaces when renovating a ranch house in California's Santa Ynez Valley. It's an area noted for horse farms and vineyards—and a decidedly casual style of living. The owners, who breed Thoroughbreds, enjoy the informality. "It's much cozier than our other living situations," says the wife. "Even when we have guests, we all end up gathered around the fireplace." *See page 126.*


DERRY MOORE

Ralph Lauren


RAFFI EKMEKJI

Naomi Leff

Polo/Ralph Lauren

Ralph Lauren's new Manhattan store—the nineteenth-century Rhinelander Mansion on Madison Avenue, painstakingly restored by designer Naomi Leff—reflects his concern for quality and tradition. "My goal was to bring back a feeling for the great old classics; that's the sense of the store," says Lauren. For Leff, whose New York firm specializes in retail and restaurant design, the main objective was "to maintain a residential scale, although a grand one." "The store isn't a monument to me; it was done for enjoyment," Lauren adds. "New Yorkers love this building, and to watch them pass by and smile thrills me. My life has been better than my dreams—far better." *See page 134.*


Lee Thaw

A Passion for French Style

When Lee and Lawrence Copley Thaw wed, they brought to their home a mutual love of eighteenth-century French furniture—and little else. "We hardly had a table and chair," recalls Mrs. Thaw. However, it didn't take the couple long to remedy the situation. Their pieces, collected at breakneck speed, displayed great knowledge and daring. "After a while I began to imagine I might get the apartment

continued on page 20

This
Bill Blass
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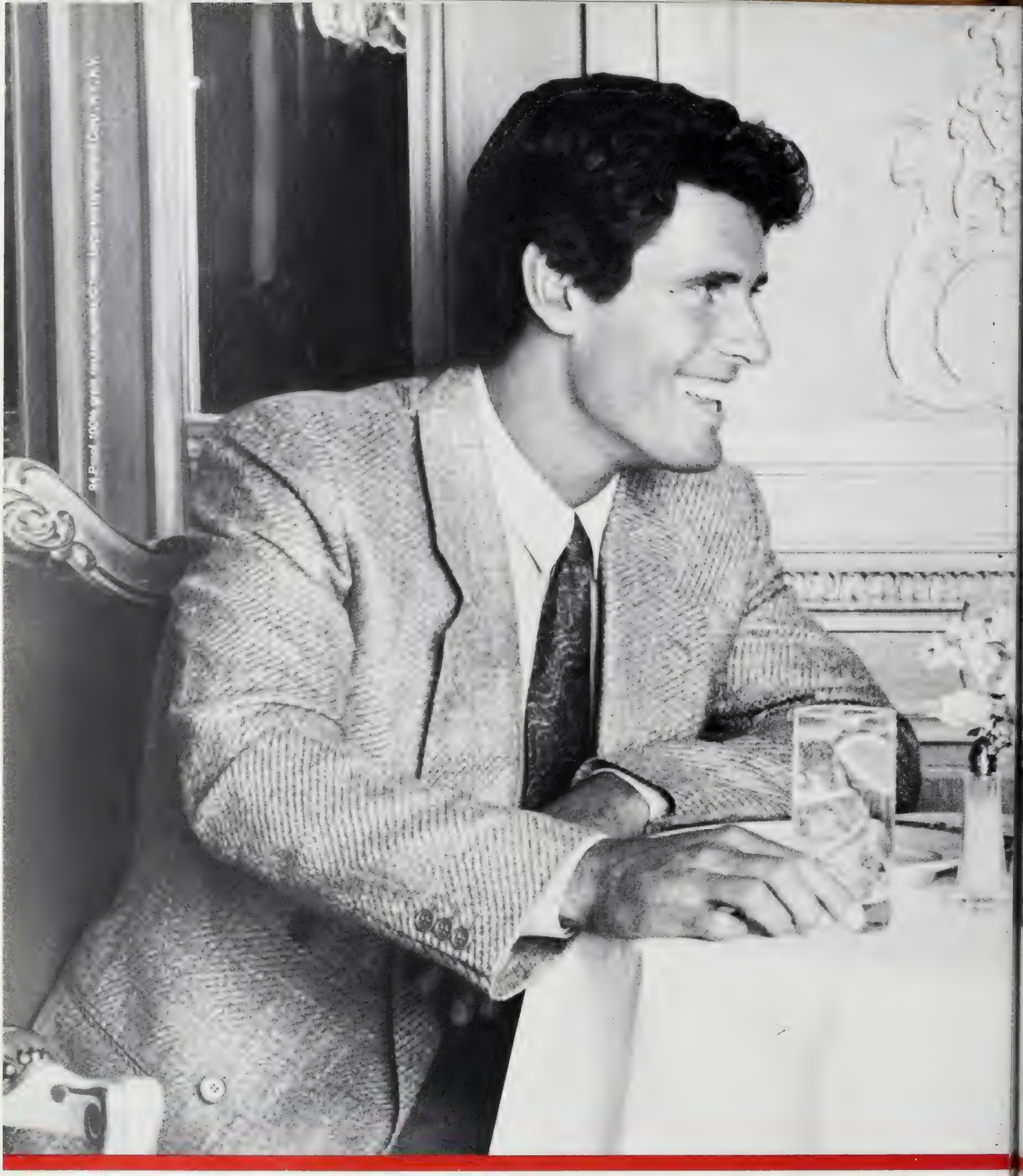
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continued from page 16

together one day," says Lee Thaw with classic understatement. Although she claims her involvement with the International Rescue Committee and duties at Sotheby's keep her from perfecting "those details that make an apartment sing," her Manhattan maisonette resonates with a voice all its own. *See page 152.*


GARY CHOMANETZ

John Coote

Blair Athol

A young jeans manufacturer might be expected to choose a home with a contemporary design. Instead, Melbourne entrepreneur Craig Kimberley and his wife, Connie, purchased one with roots in the past—the Scottish past. The exterior of their 1868 Victorian is said to resemble the village houses near Blair Castle in Scotland. Yet the interiors—the result of a six-year renovation by designer John Coote—capture Australia's modern spirit. Coote's décor eschews Victorian clutter and dark colors in favor of clean lines and light walls that set off the owners' growing collection of contemporary Australian art. "We enjoy adventure and learning," says Craig Kimberley, "and we want to keep developing ourselves." *See page 158.*



Kalef Alaton

Inspired Eclectic

Kalef Alaton doesn't like trends and doesn't like duplicating a look. In fact, he'd prefer not to talk about his designs at all. "I don't verbalize what I do," says the Los Angeles–based designer, whose interiors speak for themselves. One example is Allen Paulson's Los Angeles apartment, featured this month. Filled with the owner's extensive collection of antiquities, the residence also illustrates the designer's integration of opulence and efficiency. It was created for "luxurious weekend entertaining" and "a minimum of upkeep," he says. *See page 164.*



Antoine Predock

Architecture:
Antoine Predock

"House as theater" is the way Antoine Predock characterizes this month's Architecture feature: Byron Treaster's and Jane Gray's house in the foothills of New Mexico's Sangre de Cristo Mountains. Clearly the unusual structure, which according to the Albuquerque architect "unfolds as a fragmented village of rooms as it climbs a ridge," demonstrates a distinct dramatic flair. Fittingly enough, Jane Gray is an actress and singer and Byron Treaster is an avid amateur musician. Remarks Predock: "The musical life of the owners finds a strong reflection in this design." *See page 178.*


DERRY MOORE

Axel Vervoordt

Kasteel van 's Gravenwezel

The old saying "A man's home is his castle" is particularly apt for Axel Vervoordt. The noted Belgian antiques dealer and designer shares a medieval castle near Antwerp with his wife, May. He also shares living space with a varied and ever-changing collection of antiques. Vervoordt's love of objects began in childhood; at fourteen he made his first buying trip to London, alone. "I don't like rules," says Vervoordt. "People create from experience, but creative acts should be made in complete freedom." *See page 184.*


TIM BEDDOW

Shamus Browne

Gardens:
On Garinish Island

For most people, envisioning a tropical paradise doesn't bring Ireland to mind. But the exotic gardens that cover Garinish Island in County Kerry are testaments to the dedication of the current proprietors, brothers Shamus and Cavan Browne. The island, once forested with oak trees, has had a subtropical character for more than a century—ever since the fourth earl of Dunraven initiated its transformation in 1871. *See page 192.*


BILLY CUNNINGHAM

Alexander Milliken

The Craft of Art

For New York art dealer and gallery owner Alexander Milliken and his wife, Bettina, choosing which artists to represent is a joint decision. "I never take on a new artist before consulting Bettina," says her husband. "I bring home a painting or two and we see if they hold their own." Himself a former painter, Alexander Milliken now satisfies his creative urges "by having empty walls to cover with art." Through October 8, his gallery will exhibit recent sculpture and furniture by Wendell Castle, whose wood pieces also fill the Millikens' loft. *See page 198.*


DERRY MOORE

Emmanuel de Margerie

The French Embassy

French ambassador to the United States Emmanuel de Margerie is a career diplomat—and a highly decorated one. He joined France's Ministry of Foreign Affairs in 1951 and later served as ambassador to the United Kingdom. In the mid-seventies his love of art and collecting—avocations his wife, Hélène, shares—earned him the directorship of France's museums. Now the French Embassy in Washington is a showcase for the Margeries' taste, as well as for French taste as a whole. *See page 210.*□

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GUEST SPEAKER: LOUIS AUCHINCLOSS

The Muse of Syosset

IN THE FIRST TWO years of our married life, Adele and I spent most of our weekends with her grandmother in Syosset, New York. Mrs. Tobin (who had married Richard Tobin of San Francisco after the death of Adele's grandfather James Burden in 1932) had bought four hundred acres of woods and meadows on Long Island's north shore in 1917. She engaged the architect William Delano to build her a handsome Georgian house (inspired by the Hammond-Harwood mansion in Annapolis) and the landscape architects the Olmsted Brothers of Boston to lay out the formal gardens.

Woodside Acres was the scene of many great parties and musicales, and was loaned to the Prince of Wales for his visit to America in 1924, but thirty years later when I first came there, its chatelaine, again widowed, was in her eighties and lived a very retired life with a staff that had also been touched by time.

I had, from childhood, spent my winters in Manhattan and my summers on Long Island, and there had grown up in my mind a kind of dichotomy between these imagined opposites of city and country. New York was symbolized to me by the dark narrow streets and tall phallic towers of "downtown," a world of men—hustling, tense, driven—with no leisure for the arts or beauty. Long Island, on the other hand, with its lush green woods and emerald lawns and gracious villas with French windows open to the velvet air, represented to me the domain of women and books and delightful fantasies. The two were linked only by the rattling bracelet of the commuter train, which brought the hot, tired husband home to the cool balm of his loving wife. One might have thought I would have attributed virtue to the industry of my own sex and some fault to the supposed otiose existence of the other, but I never did. I felt only harshness in the clang of male business competition and a sense of serenity in the leisurely routine of the women's rural life.



The author of *House of Five Talents*, *The Embezzler* and *Honorable Men* recalls the inspiration he found during summer visits to Woodside Acres, a family estate on Long Island. Tales of the lavish life there in the twenties, as told by his wife's grandmother, inform many of Auchincloss's novels.



COURTESY LOUIS AUCHINCLOSS

Woodside Acres, on those quiet weekends in the late fifties, came to epitomize for me my childhood fantasy of Long Island. While Adele was occupied with our firstborn, or sitting with her grandmother on the lawn, I took solitary rambles, starting in the long alleys of the gardens, past small gleaming pools and large box hedges, through aisles of white dogwood and azaleas with glimpses of secret plots set off by hemlock, and then across the meadow, nervously skirting the grazing herd of Black Angus and the big bull, and into the bird-filled woods and back up the stately driveway to the formal red brick façade of the main house.

These walks were rich in ideas for novels. For if the solitude and seclusion of the whole beautiful place seemed to isolate it from the dusty, throbbing city only an hour away, what was Woodside Acres in its very essence but the fruit of urban activities, the reward of a frenzied competitiveness? So there I had it, the ultimate dramatization of my early dichotomy, and out of it was born, among others, my novel *The Embezzler*, whose heroine builds for herself an enchanting manor house on an

continued on page 30



CHANEL

OMBRE CONTRASTE. NEW COUTURE EYE COLOURS FROM PARIS. TO SHADOW AND LINE.



GUEST SPEAKER

The Muse of Syosset
continued from page 28

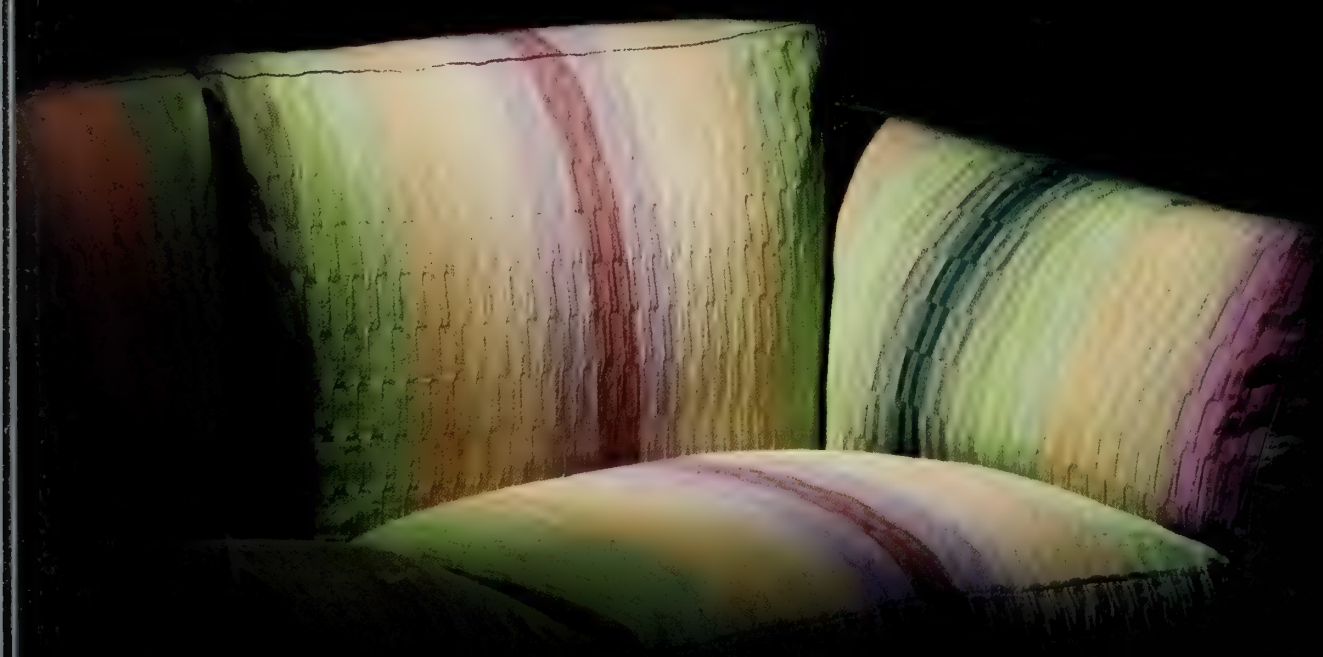
estate in Long Island, modeled on one in Ireland, in order to place its "moody romanticism" between her own threatened peace of mind and her husband's disordered and ultimately dishonest business activities.

In the evenings Mrs. Tobin, at my urging, would talk about her early years. After her death in 1960 I was to discover and publish her charming girlhood diary under the title of *Maverick in Mauve*, but there was no idea of that then. I simply wanted to live, as much as I could, in her New York of the 1870s and 1880s. Her mother had been born a Vanderbilt, a granddaughter of the Commodore, and it was the saga of that picturesque clan, with its birthday-cake palaces and mobbed parties, its passion for speed on wheels, hooves and water, to which she most often returned. It was then that I envisioned my novel *House of Five Talents*, though when I came to study the stories of other rich American families of the era in order to put together a fictional family that could make historical sense, I was struck at how much each had in common with the Vanderbilts. And so it was that my narrator concludes that the story of the Millinders is not so much the story of a family as the story of a fortune, and not so much of how that fortune was made as of how it was spent.

Today, of course, Woodside Acres, long since sold by my wife's family, has been put to a more utilitarian function: It houses a golf course. Although I have long supported the preservation of landmarks and their conversion to uses of the present day, it is nonetheless painful for one who has seen such an estate in all its glory to contemplate its submission to the baser needs of a more populous community. The old place bears to me some of the mournful yet still dignified mien of an antiquated racehorse harnessed to a cart, and I willfully cling to a private vision in which my memory of the Woodside Acres of thirty years past merges with my childhood fantasy. □

clarence house

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BAUHAUS



Serapi (partial view)
15'x 11" circa 1860



Sultanabad (partial view)
14' x 12' circa 1880



Tabriz (partial view)
21'5" x 13'9" circa 1890



Kerman (partial view)
11'4" x 8' circa 1880

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Bijar (partial view)
12'2" x 9'6" circa 1890



Kazak
4' x 3' circa 1860



Kuba
6' x 4' circa 1890



Ravar Kerman
6'6" x 4'6" circa 1840

Great Hotels of Asia

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IMPERIAL HOTEL TOKYO



The Imperial Hotel of Tokyo is as notable for its history as its architecture.

Rare is it that a hotel is erected at the behest of the reigning monarch. The Imperial Hotel, befitting its name, achieved that distinction in 1890, when the Imperial family requested the hotel be built in order to house its foreign guests in the manner to which they were accustomed. The result was a strange rambling Italianate Victorian structure. It was the talk of Tokyo (it even dared to serve beef, a forbidden dish for Buddhists), and only with its demise in 1913 when it was destroyed by fire, did the talk die down.

On September 1st, 1923, hours before a gala opening party was scheduled to be held at the newly-built Frank Lloyd Wright Imperial, the most devastating earthquake in recorded history struck Tokyo and left most of the city in flaming ruins. Wright's Imperial withstood the violent shocks intact and became a central relief station housing temporary embassies and the press.

The Imperial continued as the only full service hotel in all Tokyo until well after the Second World War. With its richly surrealistic Mayan Art Deco architecture, elaborate ornamentation and attentive *ryokan* (Japanese inn) style hospitality, the hotel gained a high reputation internationally.

All great things, including buildings, are mortal. And in 1968, the Wright building was declared structurally unsound. With much of the old Imperial finding its way into the new hotel and other parts restored at Meiji Village, a sort of Japanese Williamsburg, near Nagoya.

Today the Imperial has a 775-room main building and an adjacent 365-room tower. In the executive suites one can still be pampered by *kimono*-clad attendants including one lady who has looked after the likes of Henry Kissinger, Marilyn Monroe, Helen Keller, Babe Ruth, Mary Pickford and Herbert Hoover.

The Imperial Suite is a phenomonon: 509 square meters, it boasts three bedrooms, four bathrooms (one with a giant jacuzzi and built-in television), a trunk-room, two living rooms, dining-room, bar, pantry, kitchen and state-of-the-art audio-visual entertainment, with the console hidden behind sliding panels.

The main building and tower house 4 cocktail lounges and 13 restaurants including the Fontainebleau — rated by ABC-TV as the third best restaurant in the world. An authentic Japanese tea pavilion designed by Togo Murano, the architect who designed Emperor Hirohito's new palace, also graces the building.

The hotel boasts entertainment of the highest class: a black tie $350 a head dinner party hosted a few years ago, featured Marlene Dietrich — and a 15-course dinner prepared with original recipes from the Imperial Court of Russia.

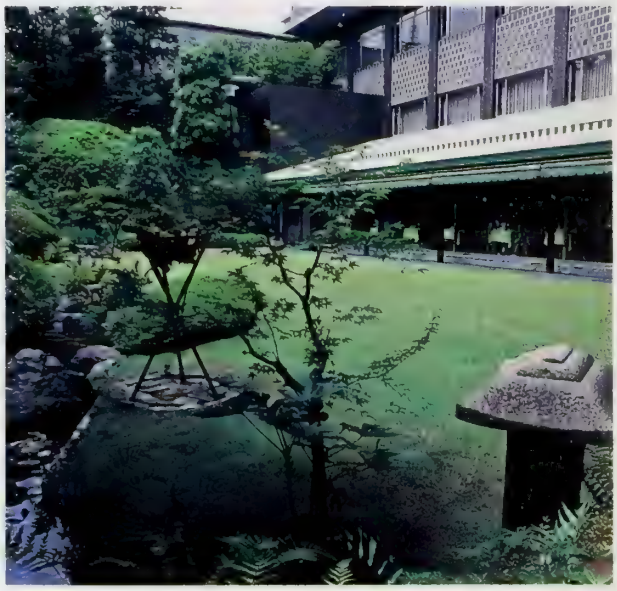
With service of this calibre, the Imperial continually appears at the top of the lists of the world's great hotels.





HOTEL OKURA TOKYO





Hotel Okura has been described as "an understated stately home away from home". Originally a private mansion in a residential section of Tokyo, it was transformed into a fine hotel and a tower was added to the premises which in no way detracts from the original structural concept.

The architecture is viewed to best effect from opposite the facade of the main building. The impression is one of a delicate grid, light in design and with a color that subtly changes as the sun moves across the sky.

Inside the hotel, there are a variety of styles and patterns. The lines are not simply decoration: there is a functional importance to the varied patterns, which relate to concepts from the history of literature, flora, fauna and human pastimes.

Typical is the Winding River Garden, an extensive roof garden whose origins date back to the Heian Period (794-1185). In those times when Kyoto was the capital of Japan, a party was held for cherry-blossom viewing at the Imperial Palace: the "Banquet of the Winding River". Games would be played, cups of *sake* set afloat downstream, and guests would write poems. While the capital has changed, the Okura has the same Winding River Garden. It was not created for walking in, but merely for the pleasure of viewing it from the seventh floor Tea Ceremony Room.

Another garden, visible from within the Terrace Restaurant, was designed to be walked in and as such has different perspectives. To the Japanese aesthete, not everything should meet the eye at once. See, for instance, the lantern only partially exposed in the shrubbery.... As one crosses the stepping stones and the foot bridge, the view alters with each step. Irregularly placed steps lead upward past a waterfall, over another bridge, a hidden hill and its twin shrines. This garden is a small haven hidden within the heart of the hotel.

Also within the heart of the hotel is to be found the Okua Shukowan Museum. Amassed by the family which originally owned the site, the large collection consists of a fascinating assortment of Oriental paintings, sculpture, lacquer, bronze, books and calligraphy.

The 910-room hotel itself consists of two adjacent buildings, connected by a system of corridors and escalators. These lead to the rooms and suites and to the Diplomatic Suite, reserved for Heads of State.

The modern amenities of the Okura simply take the superlatives in their stride. Writer Shann Davies describes the food and beverage outlets as the best in Japan, and the Business Center as the finest in all Asia. Not only does one have private rooms, efficient secretaries, a huge library and all transmission devices, but the Okura keeps a wide range of computer discs. The hotel will also arrange all the guest's business appointments should he so wish.

The Okura succeeds in satisfying all the requirements of the visitor and businessman. It has an unaffected beauty and it unobtrusively presents all the conveniences so necessary for a successful visit.

Great Hotels of Asia





The Ritz Taipei



Today, Taiwan takes pride in declaring itself the true repository of traditional Chinese culture. Thus, the Ritz Hotel is an artistic anomaly: the Ritz is the only hotel in Taiwan which eschews Chinese influence and presents itself as an Art Deco-influenced hotel. When the Ritz opened in 1979, it was just intimate enough, with only 200 rooms, to try something new.

The colors and hues of the Ritz are — with but a single exception — taken from the rich palette of Art Decor. There is a conscious avoidance of what is "pretty" for the smart lean lines of Decor. The pronounced diamond shapes of the terrazzo exterior and the etched diagonals and curves of the front door lead onto the basic colors utilised in the main lobby. In the lobby exist cloud and mountain motifs, silver-painted stair railings and a spiral staircase encircling the spiralled chandelier.

The accent is on repetition of basic design: decorated forms are reduced in favor of enriched decorative surfaces. Dark brown and black were chosen for the marble walls. Beige, silver-grey and gold join the color scheme in the marble floor. Silver and chrome make the sparkle in the mirrors, chandeliers, stair railings and silver-leafed banana screens.

The colors and forms of the lobby extend throughout the hotel. The restaurant, "Paris 1939" (with its own French chef); includes reproduction artwork by Klee, Kandinsky, Dufy, Modigliani, Rousseau, Utrillo and Picasso. The Business Centre is named the "Matisse Suite."

The one exception to Art Deco is the Hunan Restaurant, which has gained its reputation despite being in a city already possessing the finest Hunan restaurants in the world. The decor is of course Chinese — or, to be more specific, at the confluence of the Orientalism of Art Deco and the decor of the Orient. The walls are painted with ink-wash landscapes of mountains and clouds (as in the lobby), the floor carpeted with a thick red rug, the tables set with porcelain on which is written Chinese calligraphy of an archaic style. Thé waitresses are dressed in classic Mandarin collar and *cheongsams*.

As for the food, no less an expert than the *New York Times'* Fox Butterfield praised the Viceroy Tso chicken (boneless chicken fried in vinegar, sugar and pepper); the ham marinated in honey; and a dish found nowhere else: a special beancurd, cooked with green garlic, leeks, peppers, shredded pork and black beans.

The understated luxury of the Ritz extends from the convoy of Mercedes for meeting guests to a thrice-weekly cocktail party. But the real luxury lies in feeling a part of the past.

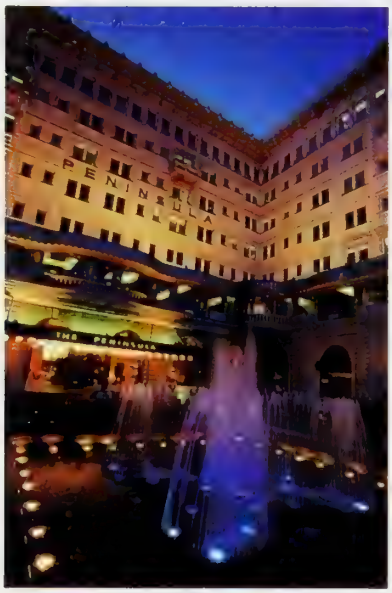
Stanley Yen, the President of the Ritz explains the style: "From our name to our restaurant, we have patterned ourselves after the great hotels of Europe that flourished in the early part of the century. Thus our motto, "Yesterday's Europe in Today's Asia."

Great Hotels of Asia





PENINSULA HONG KONG



It is hard to believe that the Peninsula was the tallest building on the Mainland side of Hong Kong when it was built in 1928, or that the building was surrounded by lush green fields. Today the hotel may be dwarfed by "modern" Hong Kong, but the years have done nothing to diminish the splendor of this grand old establishment. It is a tribute to an age when space was not at the premium it is today.

It is not difficult to understand why the Peninsula has transcended history. The sweeping forecourt lined with the hotel's private fleet of Brewster green Rolls Royces delivering the rich and famous...the fountain, refreshing by day and spectacular by night...those legendary huge plate glass doors opened by pageboys dressed in crisp whites, all of which creates a scene that never fails to attract passers-by. One can almost envisage the time when rickshaws arrived from the old railway station, located then just across the road.

Entering the Peninsula, the lobby spreads before one in true grandeur. An imposing area of 9,000 square feet with marble floor and elegant columns reaching to an elaborate gilded ceiling in neo-classical style, the lobby is still the most famous meeting place in Asia. It was once said "The Peninsula lobby is the crossroads of east and west". Cliché it may be, but one visit to the lobby proves it to be true.

The grand staircase from the lobby leads to a mezzanine where the Verandah Restaurant is to be found, commanding a superb view of the harbor. The Verandah buffet is remarkable, but only one of three famed restaurants. Gaddi's is perhaps the most famous restaurant in Asia, while Chesa is certainly one of the finest Swiss restaurants.

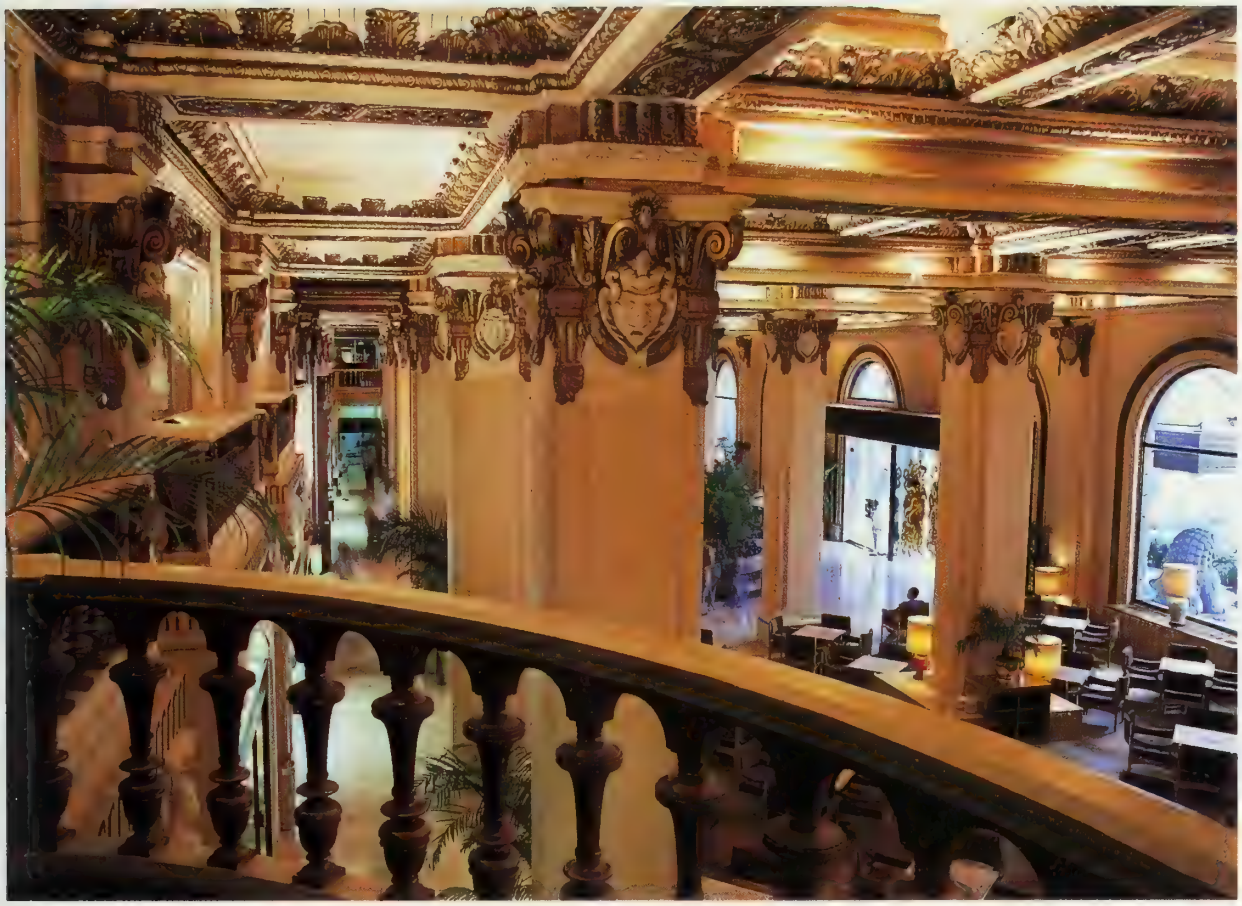
The 210 rooms and suites, reflect another age in their spaciousness and luxury. Although of course all guest rooms and suites offer modern conveniences. Room attendants greet each guest with Chinese tea and a choice of exclusive perfumed soaps.

The Marco Polo Suite is a palatial apartment, covering an area of 225 square meters, comprising an open-plan living and dining area, two twin bedrooms each with en suite bathroom and a guest powder room. The suite comes with its own private valet.

The two spacious bedrooms are decorated in contrasting color schemes of royal blue and emerald green. Both bathrooms have floors and fittings of Carrera marble. The lounge and dining areas are on split levels, and are reached through a wide hallway decorated with a bronze mural depicting an early Renaissance map of Venice. The dining room houses an unusual sunken circular dining area with seating for eight. This is serviced by a private pantry. At the far end of the dining area hangs a Chinese Ching Dynasty Coromandel screen, as well as a display of Tang bronzes, porcelain and figurines.

In a city abundant with luxurious modern hotels, the Peninsula preserves the gracious style of an era long gone, while keeping abreast of changing trends.

Great Hotels of Asia





REGENT HONG KONG



The Regent Hong Kong has been described as "a fountainhead of excesses — custom-made for those who want to shop with abandon, eat with passion and toast the dawn, preferably while overlooking the world's most thrilling harbor." With a stunning view over this harbor, La Plume Restaurant is one of the world's finest examples of *nouvelle cuisine*. It was awarded the International Wine Tasters Association "exceptional selection" for three years in a row.

Guests are greeted at La Plume with Champagne, a splash of myrtle and hot Indian bread spread with a peppercorn *pâté de foie gras*. The menus change weekly, for originality and innovation. The Steak House has perhaps America's finest beef, along with 16 different salads at the Salad Bar — with the freshest Romain lettuce, Belgian endives and Dutch peppers flown in two or three times a week.

After five years, the Regent is a phenomenon. But it hardly needs all the accolades to show off its magnificence. From the initial glimpse of the driveway, lined with exotic plants, and the entrance court with its soaring fountain and Italian cobblestone piazza, one is immersed in the Regent's special style.

Inside the hotel, the view through sheets of suspended glass is breathtaking. The hotel is built literally on the water front. Ancient junks, fishing trawlers, passenger and container ships pass a few meters from the hotel. With a view across the waters to Hong Kong Island and the Peak — the Regent can be said to enjoy one of the finest locations in the world.

The lobby is as expansive as the view, and is decorated in highly polished Portuguese granite, in reddish-brown with black accents. From the lobby, a $250,000 white Carrara marble stairway leads to La Plume Restaurant.

The luxuriously appointed guest rooms feature design that is simply 21st Century. One gains the rooms by means of computerised elevators (never taking more than 30 seconds). Guest information is computerised as well, with the guest's name being flashed to the operator. The bathrooms are marble with soothing hidden lighting. The bathtubs are vast and all bathrooms contain a separate glass-encased shower.

The Business Centre has one of the finest libraries in Hong Kong, along with free use of dictaphone machines, typewriters and secretaries renowned for their efficiency.

To Regent International Director Robert Burns, there is a personal pride which he has injected into every aspect of the hotel, from the complete American wine list to the great sheets of glass which reveal such dramatic views.

In fact, if one word could describe the Regent, it would be dramatic. Architecturally, it is sweeping, visually exciting, and the service has that sense of finesse which only the finest hotels in the world can ever achieve.

Great Hotels of Asia





SHANGRI-LA HONG KONG



What did China's Sung Dynasty of a thousand years ago and Britain's Regency period of 200 years ago have in common? According to interior designer Don Ashton, both were highpoints in gracious living and artistic achievement. Precisely the reason he chose to represent them in Hong Kong's Shangri-La Hotel.

When he was commissioned to design the hotel in 1980, Ashton had been familiar with Hong Kong for over 20 years and had worked on other luxury hotels there. With his film experience, he also had a heightened sense of the dramatic enabling him to bring both theatre and movement to the hotel.

On both sides of the lobby are six-meter-high dramatic murals which depict the mythical Shangri-La Valley (created by British artist, Malcolm Golding). Huge Austrian crystal chandeliers and Italian marble and wooden panelling enhance the lobby area.

Two spacious lounges with bay windows overlooking Hong Kong's harbor lead off the lobby. A similar view of the harbor is visible from the Margaux restaurant on the mezzanine floor. This French restaurant is Ashton's homage to the Regency era, and features reproduction furniture of the period. Out of period but very much in keeping with the room's elegance are reproductions of Impressionist paintings. The menu and wine list are classic French.

In dramatic contrast, Shang Palace, the Chinese restaurant, recalls the Sung Dynasty. Guarding the entrance are two crouching elephants of carved red lacquered wood, reproductions of those stone guardians of the Imperial Summer Palace. Inside the restaurant is more red lacquer, in the ceiling panels and around the walls. Fifty-eight silk scroll paintings, re-creations of Sung masterpieces, show classic landscapes. The menu is notable for home-cooked recipes, such as supreme fungus and winter melon.

The walls of the hotel's palatial ballroom are covered with wood panelling and mirrors reflecting the Regency-style chandeliers and coffered wooden ceiling.

The guest rooms reflect Don Ashton's preference for subtle colors, fine wood and uncluttered spaces, combined with his dramatic sense. All 719 rooms have large bay windows acting as frames for panoramas of harbor or city.

But Ashton's *pièce de résistance* is the Windsor Suite. Here the Regency theme dominates, with genuine antique chairs, tables, chest and cupboards in separate living and dining rooms. Old gold and dusty blues are the predominant colors of the silk wall coverings, plush curtains and upholstery, while the bedroom is decorated in ivory and gold. The bathrooms are laid out in white Italian marble, with a four-poster bathtub, crystal light, gold fixtures and a whirlpool.

The Shangri-La Hotel is an elegant representation of gracious living in a modern day environment, amidst the hustle and bustle of Hong Kong.

Great Hotels of Asia





GREAT WALL SHERATON BEIJING



Many of Beijing's old hotels are labyrinthine with corridors wending for miles and cavernous drab restaurants.

By comparison the US$75 million Great Wall Sheraton has created a new international standard in the People's Republic of China. The hotel is able to offer the best of the arts, architecture, traditions and cuisine of the 'Middle Kingdom'.

The exterior of the building is the first indication of the innovative style employed — The Great Wall Sheraton was the first building in China to utilise reflective glass. The entire hotel building is a stunning glass tower with three high-rise guest room wings radiating from a central service core. The main conglomeration rises above crafted stonework walls along the base of the facade and in the hotel's seven-storey atrium.

The Great Wall itself is reproduced in the lobby: Professor Zhang Ding has created the largest hand-embroidered mural of the Great Wall, 63′ × 10′, embroidered in gold and silver thread. 80 craftsmen worked for four months to make the mural, which complements the Chinese architecture of the lobby.

The four glass-enclosed elevators are another first for the country. These lead to some of the 1,007 guest rooms, including 41 suites. The VIP and Presidential suites feature their own kitchenettes, Chinese carpets and art treasures. Standard rooms have color cable television, radios and message-light telephones. Fully computerized reservation and accounting systems (again the first in China), 24-hour room service and a business centre (telex-typing, multilingual translation and copying) make the Great Wall a blessing to visiting businessmen.

The hotel is able to offer ten catering outlets. Le France Restaurant serves Continental food among mirrored walls and vaulted ceilings. An Italian waterfall chandelier casts subdued light on the ebony-trimmed floors. By contrast, Yuen Tai — located 22 floors above Beijing — returns to the Chinese theme in its decor. A different view is presented in the Orchid Pavilion Court, set in a Chinese garden, the spacious, tree-lined atrium a seductive spot for relaxation and — one of Beijing's more important pastimes - people-watching. The hotel has a theatre offering Chinese music thousands of years old — and a disco with the first imported band to China in three decades, who hail from the Philippines.

For more formal occasions, the Grand Ballroom now vies with the Great Hall of the People. President Reagan, Vice President George Bush, Australian Prime Minister Bob Hawke and numerous other VIPs have entertained their Chinese counterparts amidst the splendours of this room with its red lacquer walls and plush modern carpets.

In all, the Great Wall Sheraton has given a futuristic look to Beijing — while never sacrificing the indigenous arts of China itself.

Great Hotels of Asia





MANILA HOTEL MANILA



When Ernest Hemingway was asked his definition of a good narrative, he replied, "It's a good story if it's like the Manila Hotel."

The Manila is a hotel to excite the imagination — both by way of its 80 year history and its architecture. In fact, from its opening in 1912, it became a centre for both the Philippine and international elite: General MacArthur (with his own suite), the Duke of Windsor, Presidents Eisenhower and Johnson, Hemingway, Joseph Conrad, Tyrone Power, Marlon Brando and Margaret O'Brien.

Designed and constructed by American Architect William Parsons, in green roofed "California Missionary style", the original building and facade still stand, with the new high-rise 18-storey edifice added in 1976. The MacArthur Suite, Presidential and Penthouse Suites have a live-in 24-hour butler service, and possess commanding views of the Spanish style walled city of Intramuros, Rizal Park or Manila Bay.

The facade of the original hotel takes one back in time and the lobby was painstakingly renovated by designer Dale Keller who worked for years, searching out old postcards of the first designs of the hotel. For the lobby, only native Filipino materials were used. The floor is pure marble, the chandeliers, designed from old Spanish drawings, are stunning in brass with crystal prisms.

One end of the lobby leads to the Champagne Room Restaurant: this is classic Spanish colonial decor, wrought-iron grills and ornamental crystal trees. Another lobby leads to the Cowrie Room decorated with over 8,000 special cowrie shells in dazzling patterns. A third corridor leads to the coffee shop: bright and airy, a gorgeous Filipino *llang-llang* plant dominating the room.

Every bedroom showcases Filipino artistry, style and craftsmanship: four-poster beds, wicker chairs and marble top night tables, reflect the charm of the Spanish colonial period.

The Manila Hotel has received many a prestigious award, including the 1977 Landmark Preservation Award by the Pacific Area Travel Association and the "Best Interior Design" award by *Institutions Magazine*.

Today, in the "new" Philippines, the Manila Hotel stands for another era of elegance and sophistication. Its palatial lobby, the swimming pool (with a bar at its centre) overlooking the bay, the ballrooms (which summon up pictures of Spanish-style "tea dances" for the wealthy young Filipinos of the 1920s), the ethnic Filipino designs on the walls combine to allow the guest a taste of Manila's glorious past.

The architect of the renovated Manila Hotel, Lindy Locsin, set out to create "charm without lushness", as he harked back to his own childhood spent around the Manila Hotel. Perhaps the comment of one of the managers sums up this outstanding hotel: "What the tourist wants today is a romantic atmosphere. But at the same time, he wants a nice bathtub. We give him both."

Great Hotels of Asia





MANILA PENINSULA MANILA



Ideally located in the heart of Makati, Manila's business district, the Manila Peninsula was built in 1978 to meet the desperate need for five star hotel accommodation for delegates to the International Monetary Fund Conference. It has not looked back.

A first-time guest to the hotel is immediately impressed by the hotel's spectacular design. Its two 11-storey wings boast a glassed-in lobby that soars uninterrupted four storeys skyward. The result is a lobby providing seating for 150 people, whether they be Manila's elite or visitors from abroad.

The Presidential Suite, covers a spacious 300 square meters, and features an entrance hall, a living room with adjoining balcony, a dining room and two bedrooms. The master bedroom has "his" and "hers" bathrooms, as well as a private sauna. A private study is equipped with all the necessary amenities. The suite also enjoys direct access to the hotel's private helipad.

Other suites contain living and dining room and master bedroom. If more rooms are needed to augment the suites, six twin and six single luxury rooms can be connected to the deluxe suites.

The 248 twin and 253 single rooms have standard facilities including refrigerator, color television (complete with electronics) and paintings by local artists reflect the life and color of these islands.

The Old Manila Restaurant is reminiscent of days gone by with its recreation of a setting amidst Manila's old Spanish quarter of Intramuros. Traversing the world, The Chesa is a restaurant designed to emulate a Swiss chalet. La Bodega, the hotel coffee shop, captures the essence of Spain in its hacienda atmosphere. From their tables, guests have a view overlooking the hotel's huge open garden and swimming pool. The Bar has a Venetian-inspired look.

For after-dinner enjoyment, the hotel offers the Tipanan, the Filipino term for rendezvous. This cocktail lounge is surrounded by a lovely garden and features live entertainment and dance nightly. At the garden, there is the Pool Snack Bar for a variety of barbecues.

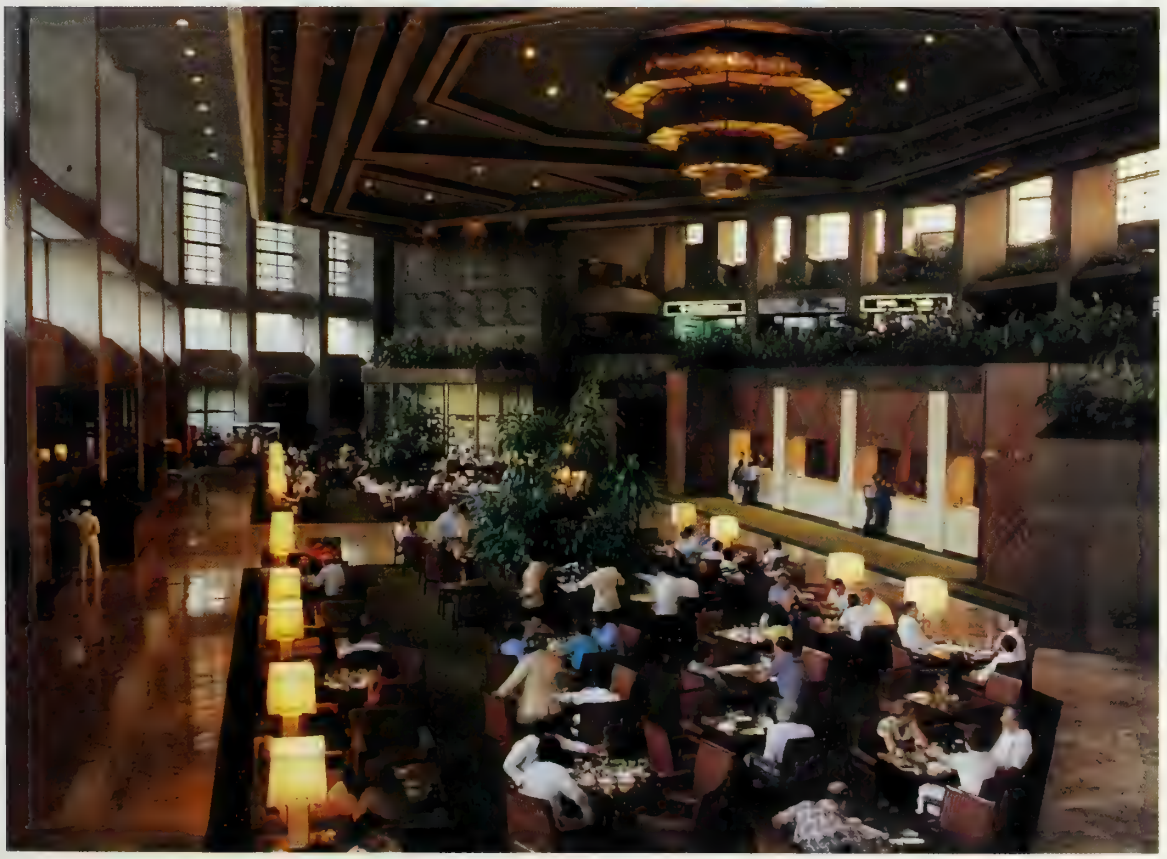
Aside from these dining facilities, The Manila Peninsula is well prepared to hold functions of any size, from small business meetings to elaborate wedding receptions, balls and conferences.

Located on the ground floor is the Rigodon Ballroom which is an ideal venue for grand parties and important conferences. The Balmori, Balagtas and Garcia-Villa are three smaller function rooms, and for an even more intimate gathering, there are the Joaquin, Hernandez and Pecto rooms.

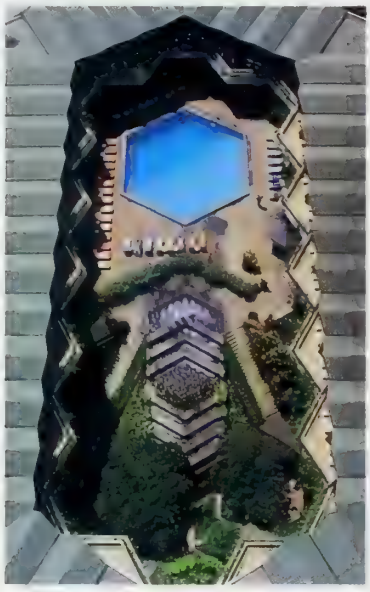
The Business Centre is located with phone directories from most of the world's major cities, a reference library, word processor, facsimile transmission and International Direct Telephone System.

But perhaps the most outstanding facet comes in the Peninsula name echoing the service, convenience and luxury of its cousin in Hong Kong.





DUSIT THANI HOTEL BANGKOK



Towards the end of the 1960s, when tourism became a major factor in Thailand's economy, a skyscraper hotel was conceived, the first to rise above the otherwise flat landscape of the town. Other hotels had been laid out in sprawling gardens or were revamped in Victorian style, but once the Dusit Thani was completed in 1969, a new trend had been set. In fact, the unique tapering triangular tower has now become a familiar landmark throughout the city.

The name Dusit Thani itself means "Heavenly City" and is taken from the title of an ideal urban concept formulated by King Rama VI, who reigned from 1910-1925. The lobby paintings themselves reflect this concept.

In terms of design, the Dusit Thani has always been in a class of its own. Not only the exterior tower, but also the interior design follows an individual style. While still preserving modern international standards of deluxe accommodation, the design and decor motifs have been specially chosen to reflect a distinctly Thai motif. The lobby and lobby bar is dominated by etched mirror glass, northern Thai teakwood, brass edgings and period-style furniture upholstered with native Thai cotton and silk. Here too are eight unique hand-carved glass plates, each depicting a Thai flower.

In a little alcove is the unique "Library 1918" cocktail lounge, with its rare collection of Thai and English language books, relating to Thailand in the early part of this century. The view extends out to the lush gardens with specially designed waterfalls and the swimming pool beyond.

Every one of the rooms gives splendid views of Bangkok. And from the rooftop nightclub, one can see a whole panorama of the city from its beginnings by the river, [illegible]ward Lumpini Park and the Dusit Thani, all the way to the east, where the road curves to the coast and the resort of Pattaya Beach.

The original Dusit Thani was built with 700 rooms, but in a major renovation, this has been reduced to 525 rooms and suites, in order to create more spacious accommodation. The 56 square meter Landmark rooms are among the largest in Asia.

The suites have distinct Thai motifs. The "Celadon Suite", for example is filled with celadon sculpture: unglazed pots, moulded from clay, glazed and fired, with an exquisite translucency. The Thai Musician Suite is decorated with a selection of unburnished bronze figures playing traditional instruments or cast in the stylised positions of Thai dance.

Complementing the accommodation facilities are seven restaurants, each with their own Western, Chinese and Asian speciality.

As befitting a hotel geared to serving both the executive and the tourist, the Fitness Centre has a fully equipped gymnasium, tennis courts, squash courts and a swimming pool, attractively sited in a landscaped garden setting.

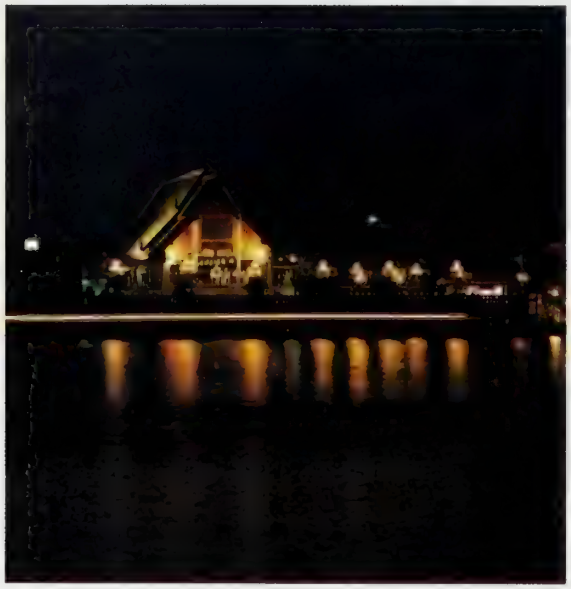
In its own fashion, then, the Dusit Thani offers the Thai experience in design, in outlook and of course in fine personalised service.

Great Hotels of Asia





THE ORIENTAL HOTEL BANGKOK



Her Majesty Queen Sirikit of Thailand graciously presided over the opening of The Oriental's new River Wing in 1975, its centenary year. In the late 1880s her great-grandfather, King Chulalongkorn had been a visitor to the colonial style building, which today stands beautifully preserved, in full use, the pride of The Oriental and one of the cherished landmarks of Bangkok. The historic building is now referred to as the Author's Residence in honour of the many renowned writers who have been its guests starting with Joseph Conrad in 1887 and including such names as Coward, Maugham, Greene and Le Carre.

Whether you are attending a banquet in the Grand Ballroom; giving a champagne dinner in The Normandie (cooked by Resident Chef Mr. Pascal Peignaud or by visiting Grandmaster Chef from France Mr. Jean Bardet); choosing your favourite seafood dish in the Lord Jim's Restaurant; lunching in the Verandah; drinking in the Bamboo Bar; cruising on the Oriental Queen; partaking of a traditional Thai meal and watching the famous masked dance in the Sala Rim Naam (where you may also learn the art of Thai cooking,) getting your daily workout in the Sport Centre; or nobly sticking to your diet plan while surveying the barbecues on the terrace. It is there hovering around you with enthusiastic yet discreet efficiency, this smiling person-to-person service that epitomizes The Oriental.

The hotel comprises 398 rooms and 21 luxury suites. Each suite is individually furnished and decorated to reflect the origins of its name. For instance, the Joseph Conrad Suite is furnished in antique hardwood furniture displaying a highly stylized bamboo motif. Wall papers and fabrics are in soft, warm designs and its airy bay windows overlook the gardens and river, making your stay in this suite a memorable experience.

All the Authors' Suites are decorated in a similar intriguing way, while other suites are named after the ships of Conrad's time that lay at anchor in the river opposite the hotel and are appropriately decorated with maps and rigging.

The hotel's lobby is smaller and more intimate than many of today's lavish modern hotels, but The Oriental lacks nothing in amenities.

The hotel boasts one of the best sports centres in Bangkok and a 1000 strong Thai staff. "They are born hosts" says General Manager Kurt Wachtveitl. "It's instinctive and I'm a lucky man to be working with them".

If The Oriental boasted only its lovely rooms and furnishings, it would be outstanding, but the hotel also has the river which is reflected in its history and its magnificence. With Thai temples visible from the terraces and swimming pools, and the Grand Palace a rapid boat trip along the Klongs, The Oriental attracts visitors from all over the world and has easily earned its reputation as one of the best hotels anywhere.

Great Hotels of Asia





SHANGRI-LA KUALA LUMPUR



Kuala Lumpur is one of the surprises of Asia. Most capitals fall victim to traffic, heavy construction and pollution, making them as frustrating as they are exciting. Kuala Lumpur is hardly the sleepy rubber marketing town it was 20 years ago, but it still has the greenery, the fine vernal spreads which make it, unlike the others in Asia, a relaxing capital.

The Shangri-La reflects this atmosphere. The 722-room hotel may have all the amenities of luxurious up-to-date hotel living, but the first impression one receives is that of a garden hotel. Graciously landscaped, the greenery of the gardens cascades in front of the visitor. Step inside the lobby, and one is surrounded by a world of luxury, lustrous marble, and deep-piled carpets.

The suites are decorated with art works from Tokyo, Thailand, Singapore, Philippines, Indonesia, Brunei, Hong Kong and London. Each suite comprises a large living room, dining room with pantry, plus one or two connecting bedrooms.

The most luxurious are the Royal Suite and Malaysia Suite, 250 square meters in size; each is accessible by a private VIP lift. In addition to the facilities of the other suites, these have dining rooms large enough for entertaining 16 people, bathrooms equipped with a jacuzzi and a dressing area.

Standard guest rooms are spacious and tasteful. A minimum of 38 square meters, they have an impressive list of amenities.

An outstanding feature of the Kuala Lumpur Shangri-La is its rooms for the handicapped. Specially equipped with wide doors, more space, hand rails and bathroom facilities, including higher wash basins, these rooms have been designed by experts to meet the needs of the physically handicapped.

Equally innovative is the six floors of no-smoking rooms.

Of the catering outlets, Restaurant LaFite, with its fine wine cellar, has outstanding continental cuisine. Designed in the French Provencal style, it contains elegant furnishing and wood panelling. The Chinese restaurant, Shang Palace, approached by means of a grand marble staircase, is decorated in a manner portraying Chinese history. The restaurant can seat 242 people for gourmet Cantonese cuisine.

The original Shangri-La Hotel was established in Tokyo 150 years ago and the Kuala Lumpur link boasts a Japanese restaurant decorated in traditional Sukiya style: a rich color scheme reflecting the designs of the Azuchi-Momoyama period of 16th Century Japan. With a quaint Japanese garden adjoining, four private *tatami* rooms complete the picture.

For the businessman, the Shangri-La also has fully equipped meeting and convention facilities — and contains Malaysia's largest pillarless ballroom, which can comfortably accommodate over 2,000 people.

This hotel thus combines the jungly, lush ambience of Kuala Lumpur with the modern facilities so necessary to the business traveller.

Great Hotels of Asia





GOODWOOD PARK SINGAPORE



The Goodwood Park belongs, quite literally, to the age of leisure, when the Grand Journey to the Far East meant pith helmets and shooting gear. In 1899, Goodwood Park began as the home of the Teutonia Club for the local German community. Set amidst six hectares of lush grounds, it was a grand castle-like European masterpiece almost Edwardian in style, with characteristic arched hallways, doors and windows. Among its distinctive features was the facade of exposed brick and plasterwork. Coupled with its unique pillars and window frames bearing a stacked design, and the delicate moulding details on both arched fronts flanking the two-storey tower, the Teutonia Club was an architectural masterpiece. Over the years, it changed hands and became an entertainment cum reception hall, an electrical powerhouse and, by 1947, was converted to a residential hotel with some 60 rooms.

By the mid-1970's, the hotel had expanded, however with the distinctive tower beginning to show its age, and the new owners — while renovating the hotel — were determined to preserve this landmark and restore the entire wing to its deserved glory as a unique example of colonial architecture.

What started out as a facelift turned out to be a major surgical operation. The Tower roof was replaced, and the weatherworn relief mouldings painstakingly restored to their original design and shapes. New wooden window frames, designed to look like the old pane frames, were installed. Elsewhere, fluted columns and arched windows were faithfully restored and, where needed, reproduced in exact detail.

Another major renovation project was embarked upon in 1983. All the furniture, fittings, fixtures and general appliances were changed, with the general decor becoming more modern and understatedly luxurious. Modern day amenities now include computerised guest key and message waiting systems, three conference rooms, a new reception lobby (retaining the charming old world style) and five banqueting rooms.

Although the Goodwood Park excells architecturally in the mid-1980's, interior designer Bent Severin has kept the historical tradition. The restraint and elegance of the old world is still present, especially in the Tower suites. The super-luxurious 19th Century architecture of the Brunei Suite with its fluted columns, arched windows and ceiling beams, have all been retained. This suite, together with 14 others, have been decorated in the 18th Century neo-classical English styles of Thomas Sheraton and Robert Adam. Delicate motifs and subdued half-tint color tones are the order of the day, and furnishings are subdued in line and decoration.

The Goodwood Park has been ever mindful of the unique architecture of the hotel. It is rare indeed in Singapore to find anything smacking of an earlier age, but the Goodwood Park has, outside of its understated luxury and elegance, an architecture reminiscent of an earlier age and a timeless beauty.





SHANGRI-LA SINGAPORE



Extending over five hectares of undulating greenery, the hotel's tropical gardens, peppered with waterfalls, carp-filled rock pools and towering ferns are an aesthetic delight. The gardens are an all-pervading presence of the hotel, where the 10 metre high windows of the lobby allow stunning views of the surrounding vegetation and green marble floors carry the theme within the building itself.

The hotel describes its driveway as "being able to accommodate four Rolls Royces driving abreast", and the magnificent dimensions continue throughout. The luxurious accommodation is spread out over three separate wings, each of the 750 rooms and 60 suites having a distinctive style, with half the rooms enjoying a panoramic view of the gardens below.

The hub of the hotel is the 24-storey Main Building. Here, every room has a balcony, with beautiful views of Singapore's skyline and greenery.

But it is the adjacent nine-storey Garden Wing, with its bougainvillea-laden balconies that catch the eye. The building is designed to enclose an outstanding open-atrium garden, where over 100 varieties of tropical palms, trees, shrubs, ferns and vines are planted. And on the balcony of each room, fuchsia pink bougainvillea bloom throughout the year.

The Valley Wing, which opened in June 1985, is notable for the proportions and luxuriance of its rooms and suites. Spanning the east side of the hotel, this 17-storey wing is linked to the rest of the hotel by a sky bridge, affording a spectacular bird's-eye view of the garden. In fact, the entire Valley Wing design harmonizes with the existing landscape. A stretched round-shaped roof in three layers blends in with the design of the Main Building. White and blue tinted glass windows make an effective contrast with the green landscaped grounds.

The Valley Wing has 112 deluxe rooms of 52 square meters each. Luxury and comfort prevail. Designed to provide ample space and easy movement, with bedroom separate from dressing area and bathroom, the rooms are characterised by fluted columns, cornice work and mouldings in rich alabaster shades. Sofa, armchairs, chaises longues are all furnished in pastal shades, with separate writing and dressing tables. Tea-making facilities and a personal safe are available in each room.

The Shangri-La Suite, one of 24 suites in the wing, epitomises the style of the Valley Wing. Accessible by its own private elevator, the Suite is furnished with Austrian chandeliers, fine art and Henredon furniture. Separated from the living area by a hallway are the master bedroom and guestrooms. For added luxury, the bath in the master bedroom has a built-in jacuzzi and gold-plated fittings.

Room service, the Coffee Garden and Business Centre all function 24 hours a day and complimentary newspapers and magazines are delivered to all rooms. In attempting to capture the utopia of its namesake, service is tuned to a fine art at the Shangri-La.

Great Hotels of Asia





SHERATON TOWERS SINGAPORE



This is one of the surprises of Singapore. A deceptively simple facade in one of the busiest sections of the town. One opens the door, looks inside.....and here is a breathtaking grandeur which seems to dwarf the visitor. High ceilings, tall columns and marble expanses coming together in visual splendor. A sense of elegance pervades the lobby, the public area a design of crystal, water, subtle lighting and horizontally veined marble. The sweeping marble staircase leads from the lobby to the function rooms. Above the transparent curved glass balustrade floats a handrail of teak interwined with polished brass. The entire lobby engenders a feeling of space and movement.

But this is only the beginning. Look even further, and the eye is drawn to the incredible sight of two waterfalls. They lie beyond the hotel's atrium coffee house where the marble columns rise gracefully from ground to third storey. At the edge of the waterfalls' reflecting pool rests a 9-meter-high glass screen, letting the view in while keeping the heat out. The foliage is lush, creating an attractive foreground to Goodwood Hill visible behind the hotel.

The Singapore-born designer, Mr. On Chin Bee, conceived the overall design as one of simple elegance, taking maximum advantage of the external environment. Singapore is decidely an urban setting, but having Goodwood Hill — a government-owned property dotted with bungalows from British days — as the background made a naturally verdant atmosphere an obvious choice in decoration.

Another revelation in this most surprising hotel lies in the name. The name "Towers" in a Sheraton hotel usually denotes the special elite floors of a hotel with maximum elegance, service and style. This was a concept developed in Boston several decades ago. Sheraton Towers Singapore was created to be different, since every one of the 21 floors was to be given the special "Towers" treatment with the elegance of the elite. Thus, the hotel provides crystal in place of glass, porcelain and bone china instead of crockery, silver instead of stainless steel, and touches of ivory and jade to enhance the sumptuous atmosphere.

With round-the-clock butler service to all rooms come complimentary breakfasts. Put the two together, and the guest is able to enjoy directing the cooking of his eggs in his own room. Along with this comes a 24-hour concierge service and complimentary use of sauna and gym facilities.

Business people have the best of all possible worlds. Telex, copy machines, telefax, courier and stenographic services, as well as meeting rooms for up to 12 people, are all available.

The Chinese restaurant is noted for its splendid silver and jade, Domus is already a famed Western speciality restaurant and the Terazza has splendid views. For this Sheraton, barely one year old, the aim is excellence in all fields.

Great Hotels of Asia





THE HILTON HOTELS OF AUSTRALIA



Hilton International Sydney Airport

Before the end of 1986, six Hiltons will have opened in Australia, exemplifying a quantum leap in Australian hotel architecture. The old utilitarian structures have given way to highly imaginative, innovative, even landmark designs.

The Melbourne Hilton, opened in 1975, was built on the site of Cliveden Mansion, a century old Italian Renaissance-style home. Incorporated in the hotel were the original oak timber panelling, marble fireplaces, stained glass windows and architraves. Most of these were built into the hotel's fine dining room, but two large original (and working) marble fireplaces were relocated in the Presidential Suite.

The 619-room Sydney Hilton, opened at about the same time, was also built on a historic landmark; Adams' Marble Bar, saved from one of Sydney's great hotels, Adams' Hotel, executed in the fullest and richest 15th Century Italian Renaissance style. The capitals of the columns are solid bronze in a free treatment of Corinthian. The facade and bar interior contained ornate oak woodwork, marble, and stained glass. Today it has been deferentially reconstructed in the Sydney Hilton, with the exception of four, of the original 18 rural scenes with nudes, which were commissioned for the bar walls.

The Parmelia Hilton International in Perth — contains some very fine curios and furniture.

When Hilton International took over the Parmelia hotel's management in 1979, they also acquired a 17th Century English grandfather clock, chairs with hand-carved Egyptian figures and gildings dating from the late 1800s and a fine Italian "Biedermeier" satinwood hall mirror, known as "Mussolini's Mirror".

The mirror (circa 1840) is inlaid with a floral decoration in rosewood, flanked by two columns and supported by a serpentine-shaped triple step base.

A pair of wood blackamoors, Neopolitan marble figures representing the four seasons, a spectacular French chandelier and two mahogany Chippendale chairs with matching oak mirror are among the hotel's other collectors' pieces.

The arresting design of the 387-room Hilton International Adelaide lobby recreates the cavalier grandeur of the "Roaring Twenties" with waterfalls, Boticelli marble and Italian leather armchairs.

The ceiling height extends through two floors but highly polished stainless steel ceiling tiles create the visual impression of still greater height.

These tiles act as a giant mirror from which some 900 varying lengths of brass rodding hang. At the end of each rod is a five-filament light globe which gives the effect of a room full of stars from the ceiling reflections.

The Hilton International Sydney Airport is a low-rise building which utilises abundant natural light and light-colored local woods to give the hotel a resort-style appearance.

The newest-Hilton, in Brisbane, is the world's first hotel to feature a tapered parabolic atrium, extending the full height of 19 levels. The atrium is capped by a glass dome 32 meters × 19 meters to allow natural light to flood the centre of the hotel and to reflect Queensland's outdoor semi-tropical lifestyle. Three external glass lifts travel along one side of the atrium, and all guest rooms open directly onto galleries overlooking the lobby. Hilton International pay particular attention, not only to their standards of service, but also to the physical appearance of their hotels.

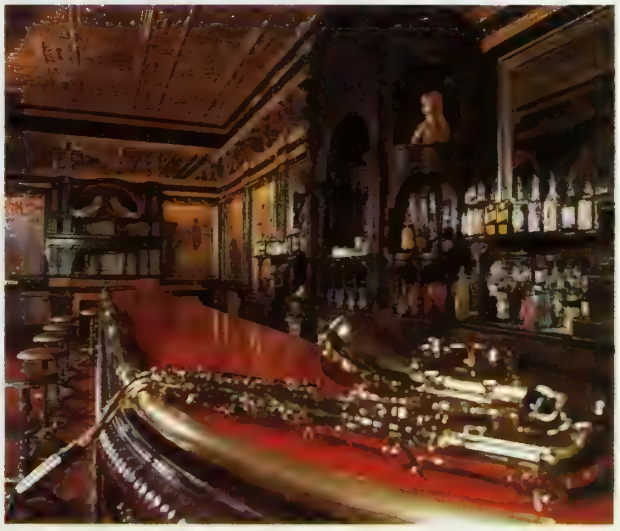
Great Hotels of Asia



Brisbane Hilton



Parmelia Hilton International Perth



Sydney Hilton



Hilton International Adelaide



Melbourne Hilton

INTER-CONTINENTAL HOTELS

SYDNEY•BANGKOK•SINGAPORE•TOKYO



The Inter-Continental Hotels chain has a rather unique position in the hotel industry, for in this age of glass and concrete box buildings, they have actually restored national landmarks, in Paris, New York, San Antonio, Washington, DC and many other locations.

A case in point is the spectacular Sydney Inter-Continental. Originally the city's historical Treasury Building, the group has preserved and restored it and today it accommodates the lavish public rooms of the new hotel. Inter-Continental has added a contemporary guestroom wing with luxurious rooms and suites. The hotel's focal point is the striking lobby, with vaulted arcades of sandstone rising three floors in a skylit cortile that floods that lobby with natural light. The twin themes of Australia's colonial heritage and its vivid natural beauty are continued throughout the hotel. Colors and motifs unique to Australia are used in order to re-create the atmosphere of a gracious Australian home of the 19th Century. Traditional Australian furniture is blended with Victorian touches such as wooden Venetian blinds, sheer voluminous curtains and Oriental rugs.

Set within spacious gardens and surrounded by water fountains and natural waterways, the Siam Intercontinental in Bangkok makes stunning use of the cultural and architectural riches of its country. Of particular note is the dramatic sloping roof, which uses modern international design techniques combined with traditional Thai temple architecture in its sweeping and dynamic appearance.

Bedrooms set in separate low rise wings overlook the gardens or the attractive swimming pool. Executive suites look and feel like a private home. A visually striking fully-equipped ballroom and a sloping lobby room are outstanding. The Siam Inter-Continental is a classic example of how the past and present can co-exist without disharmony.

Another triumph is Singapore's Pavilion Inter-Continental, designed by architect John Portman. Behind its unpretentious façade this is a superb hotel. The building sits snugly on a low 1.2 hectare site behind a row of two-storey mock Tudor buildings. Their long northern and southern aspects possess straight simple lines that are handsome and impressive. Shaded by large trees on either side, the Pavilion Inter-Continental is located between these sleek slab blocks as a series of "bridges" spanning the intervening space. Each "bridge" is stepped backwards, one higher than the other. The magnificent atrium of the Pavilion is 14 storeys high at its topmost point. Rays of sunlight stream through the open skylight onto hanging plants that edge the rows of parapet walls overlooking the main atrium.

Once the tallest building in Japan, the Keio Plaza Inter-Continental Hotel attracted nationwide attention from the moment it opened. It was also the first building to rise on Tokyo's new Metropolitan Center, which became the city's new symbol skyline for urban re-development programs throughout the country. The Keio Plaza Inter-Continental Hotel has a solid reputation for outstanding facilities.

All the Intercontinental Hotels offer excellence in culinary services, together with all modern conveniences and business services especially geared to the traveller.

Great Hotels of Asia



Siam Inter-Continental Bangkok



Sydney Inter-Continental



Keio Plaza Inter-Continental Tokyo



Pavilion Inter-Continental Singapore



Great Hotels of Asia

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Albany's Tricentennial Bash

THE CAPITAL OF the Empire State is three hundred years old this year, and Albany is giving itself a year-long birthday to celebrate the fact that it is the oldest city functioning under its original charter. That charter was granted in 1686 by Governor Dongan in the name of James II who, before he assumed the throne, had been duke of York and Albany. The city has lit all its candles and pulled out all its stops, hoping its light will be seen and its trumpets heard across the land and that visitors will flock to enjoy its charms—its concerts, theater, museums and remarkable architecture. It has devised an elaborate series of events for the occasion.

Most metropolitan New Yorkers think of Albany, when they think of it at all, as a small, provincial, up-state town that has more power over them than it deserves and to which they pay their state income taxes grudgingly. They are quite wrong. Albany is a sort of deliberate David to New York's bustling Goliath. It is only one-hundredth the size of New York City (one hundred thousand to ten million), which is no measure of its muscle or of its intelligence, dignity, culture or influence. It has a great deal more than venerability to recommend it. It seems to have acquired a new youth, to have awakened from what even its enthusiasts would admit were the doldrums.

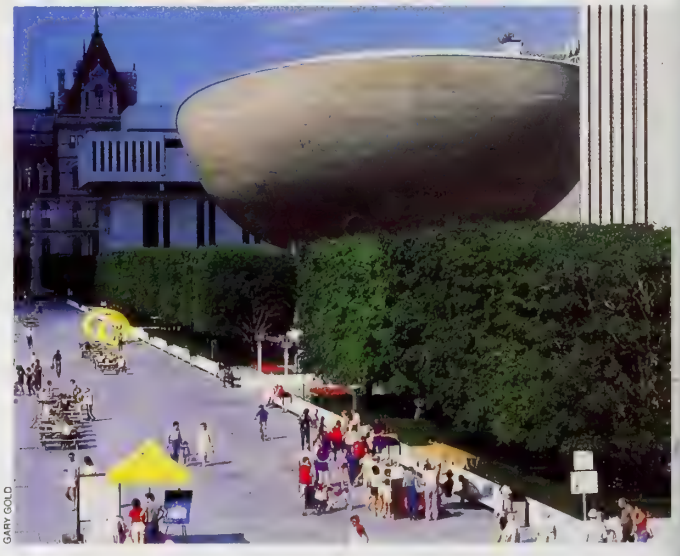
When he was governor of New York in the 1960s and early seventies, Nelson A. Rockefeller, a man with an architectural vision to match his ego, had a great deal to do with this. He bought up and tore down about a hundred acres of buildings in the center of the city adjacent to the state capitol, a late-19th-century structure of considerable Victorian presence.



NANCY RICA SCHIFF



LEE BOLTIN



GARY GOLD

A recent visit to Albany, New York during its tricentennial gave Russell Lynes a new perspective on the once-provincial state capital. LEFT: Instrumental in revitalizing the downtown area, the Governor Nelson A. Rockefeller Empire State Plaza, completed in 1978, houses a remarkable art collection, including Calder's *Triangles and Arches*. BELOW: The Performing Arts Center provides a modern contrast to the gabled state capitol, built between 1867 and 1898.

continued on page 38

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Albany's Tricentennial Bash

continued from page 34

With Wallace K. Harrison as his principal architect, he built what is now called the Governor Nelson A. Rockefeller Empire State Plaza (his name was added after he left office), a vast expanse of esplanade with pools and fountains, pollarded trees, and sculptures abutted by eleven buildings.

Five are towers in the topless manner of the 1960s idiom, of vertical steel and glass and no cornices; one is the Performing Arts Center known as "The Egg" that looks like a tilted half-grapefruit on stilts; another is the Cultural Education Center, an eleven-story upside-down ziggurat of marble (it expands as it rises), and so on. It is all very imposing and architecturally so-so, but it has done a great deal to revitalize the center of Albany, encourage the sprucing up of buildings that had declined, and inspire the reuse of buildings, some of them distinguished and once cherished, that were threatened with destruction.

I have been in Albany several times recently and have had the pleasure of seeing it through the eyes of experts and enthusiasts who combine civic boosterism with modesty. Two of the vice-chairmen of the Tricentennial Commission, Dr. James G. Hoehn, a surgeon, and Norman Rice, for many years director of the Albany Institute of History and Art, took me on a tour of the city. It was apparent that they were interested, as I was, more in what has been done in recent years and is now being done to shore up and preserve the city's past than what is recently new. What is new in the last few decades is routine modernism, the sort of clichéd business buildings that have happened in cities everywhere.

Albanians, as they call themselves, were more adventurous and free-wheeling in the past. They hired the great architect H. H. Richardson, best known for Trinity Church in Boston, to design City Hall, a splendid rough granite-and-brownstone structure in the Romanesque manner with a campanile, at the base of which the mayor has his office. It has been cleaned and patched and looks as good as new, which is very good indeed.

Richardson also designed the Senate Chamber in the state capitol. It may be, as Albanians claim, "the most magnificent legislative hall in the world," but even if it isn't, it is nonetheless well worth traveling to Albany to see—a beautiful interior space enriched by carved details in wood and stone and brightened by walls of marble and gold leaf with the senators' chairs upholstered in red leather. The capitol also engulfs what is called "the million-dollar staircase," by Richardson, a mysterious structure ornamented with portraits



GARY GOLD



ALBANY INSTITUTE OF HISTORY AND ART

LEFT: The Pastures, an area of early-19th-century row houses, is being renovated as part of the city's plan to preserve and restore its historic buildings. BELOW: The Albany Institute of History and Art contains Early American and Hudson River School paintings. In the Dutch Room is 18th-century furniture that belonged to the city's first settlers.

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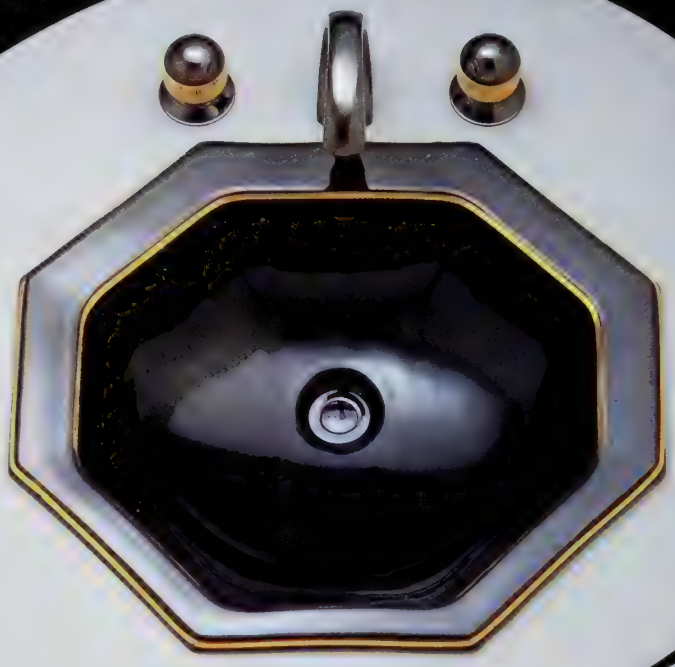
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Albany's Tricentennial Bash
continued from page 38

of famous Americans carved in its stone. Together, the chamber and the staircase are a banquet of Victorian taste at its most sumptuous.

Albany, I was told by my mentors, ranks near the top among American cities in restoration and what is called "adaptive reuse" of its old buildings, of the kind that developers lick their chops over demolishing. What was once Union Station, vacant since 1968 and ripe for the wrecker's ball, has been bought by Norstar Bancorp, and this beautiful beaux-arts structure built in 1900 is being brought back to life at a cost of more than $8 million. What was once the headquarters of the D&H railroad—it looks like a large slice of Brussels, and is described as "Gothic Revival and Flemish"—has been restored as the administration building of the state university system. Albany's once most famous hotel, the Kenmore, on the verge of crumbling, is being converted into office space. The exterior retains its original character; the inside is sort of postmodern. There are many other such rescue operations.

The city's life revolves around its dominant industry, which is the governance of the state. I was told that because its population essentially comprises bureaucrats, their families and the people who provide services for them, the city is very nearly proof against boom-and-bust. It is a city, in other words, that maintains an even keel with a stable population, and its substantial houses attest to this.

The houses are of all kinds and sizes, from row houses built in the early 1800s in a section of town called "The Pastures," which are now being prettily restored as dwellings and offices, to houses of no special style that are almost everywhere in suburbs and the edges of cities on small doilies of land, to city mansions of commanding elegance by distinguished architects like McKim, Mead & White, buildings that have outlived fashion and the days of numerous servants. Today these have become

continued on page 43

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Albany's Tricentennial Bash
continued from page 41

home to various institutions and clubs.

The effect is of a pleasant city that goes about its business, secure in its own cultural life, proud of its theater (which last winter traveled to Moscow), its symphony orchestra, its choral groups, the vast state university campus (designed like a gathering of pavilions by Edward Durell Stone and locally known as Baghdad-on-the-Hudson) and its Institute of History and Art, a lively museum that emphasizes local history and artifacts and has a fine collection of New York decorative arts, eighteenth-century limners' portraits and Hudson River School landscapes.

Albany is tolerant, even proud, of Rockefeller's Empire State Plaza—although, I felt, somewhat embarrassed by its pretension. The city recognizes it as a magnet for visitors. I was guided through its museum for what seemed several miles of ingenious exhibits and dioramas of New York State life, industry and agriculture, then past a thousand yards of enormous paintings by Abstract Expressionists of the New York School of the 1960s in the vast corridors that

Albany is a sort of deliberate David to New York's bustling Goliath.

are the connecting links beneath the plaza. The paintings were selected by a committee appointed by Rockefeller, himself an eager collector, and they already have a historical air about them. Even the largest sculptures in the plaza look like children's toys against Rockefeller's towers, which is a pity as in general the sculptures seem more distinguished than the paintings.

But you should see for yourself. Albany has lit and has still to light a great many candles on its birthday cake. It is going out of its way to please you this tricentennial year.□

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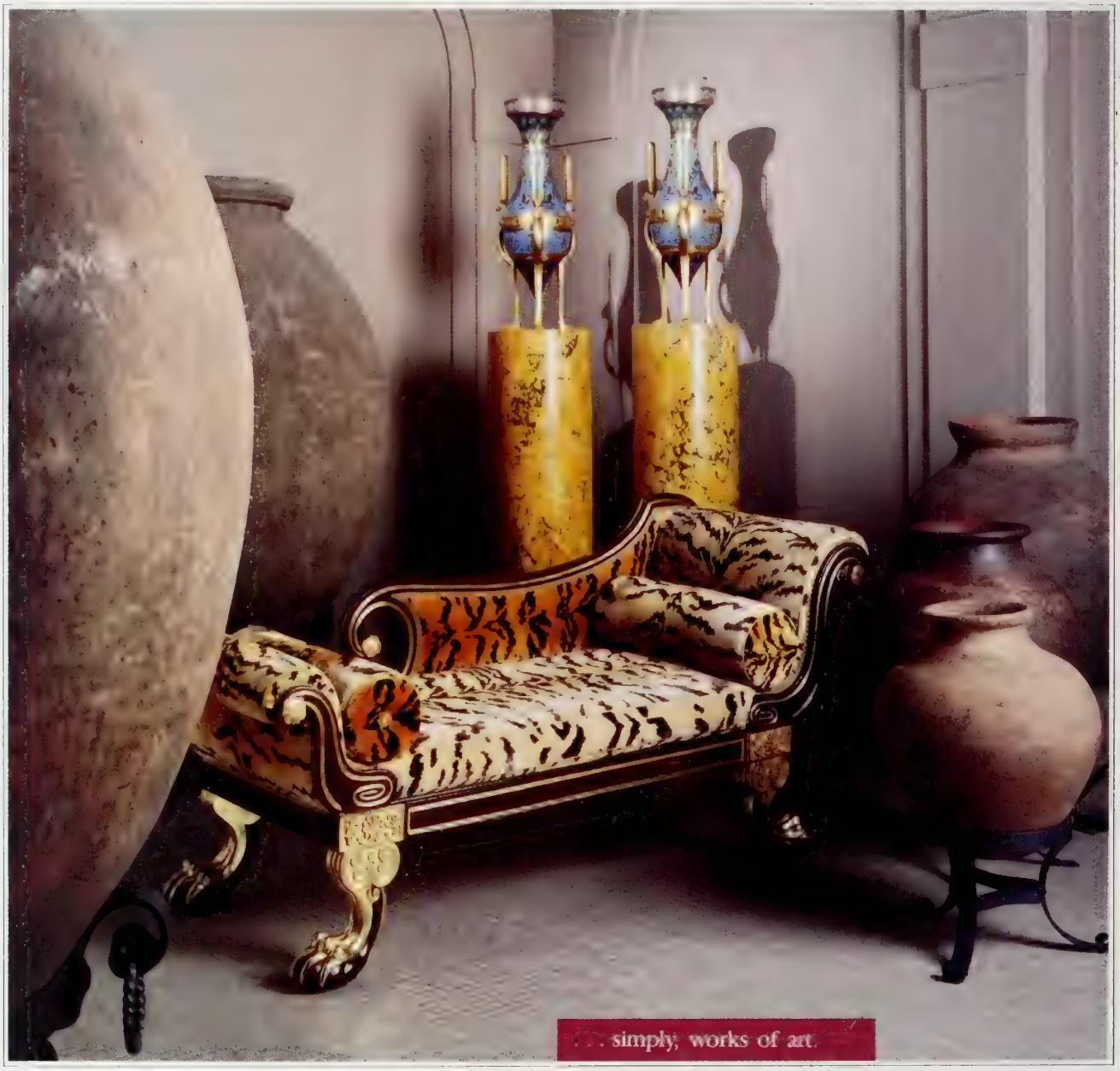
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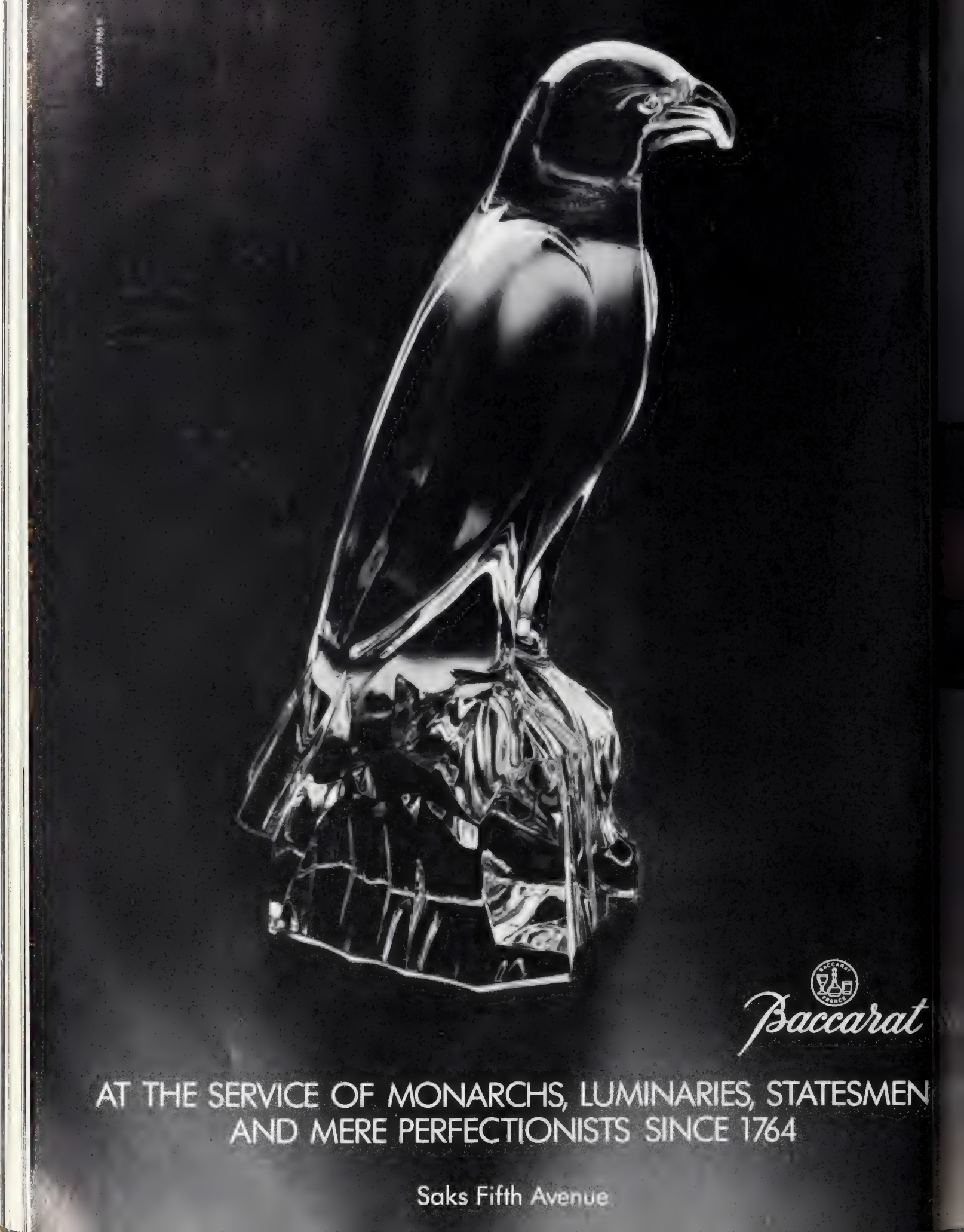
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ARTIST'S DIALOGUE: HANS HARTUNG

A Universe of Storms and Stars

By Michael Peppiatt

"WHENEVER LIGHTNING was about to strike," Hans Hartung says, "my grandmother used to shoo me into a dark corridor until it was over. I grew as frightened of lightning as she was, especially as I'd never seen it. Then one afternoon—I must have been six years old—I forced myself to go out and confront it. I was terrified, but I had pencil and paper with me and I knew that if I could draw the streaks of lightning before the thunder broke, I'd be safe. So I covered page after page with lightning flashes, and instead of being afraid I felt tremendous exaltation."

What was true for the boy of six in Leipzig before World War I still holds good for the eighty-two-year-old artist in his retreat at Antibes in the south of France. Hans Hartung has lived much of his life on the edge of catastrophe, and if he has kept the thunder at bay it is by his unshakable belief in the transforming power of art. His mature paintings have continued in the vein of his lightning sketches to capture the beauty and often terrifying mystery of the universe. In the limitless scale created by his pictures, the sudden ripple of wind on water is as impressive and enigmatic as a distant explosion of stars, since the questioning involved is equally profound.

"Whatever I've done, I've always done with absolute conviction," Hartung says. His bespectacled, professorial air belies a sense of humor so lively as to be impish. "When I was an adolescent, I had a religious crisis and was convinced that I had been chosen to spread the word of Christ. So I came down one morning and said to my poor father, 'I must leave you now. I have decided to become a missionary.' My father had the clever



AURELLO AMENDOLA

"Accidents either help or completely ruin a painting," says Hans Hartung, who at eighty-two still works long into the night in his secluded Antibes studio. Set apart from the house, the huge studio easily accommodates his large abstract paintings, such as two luminous works from 1982.



DANIEL MIHAILESCIAN

continued on page 54



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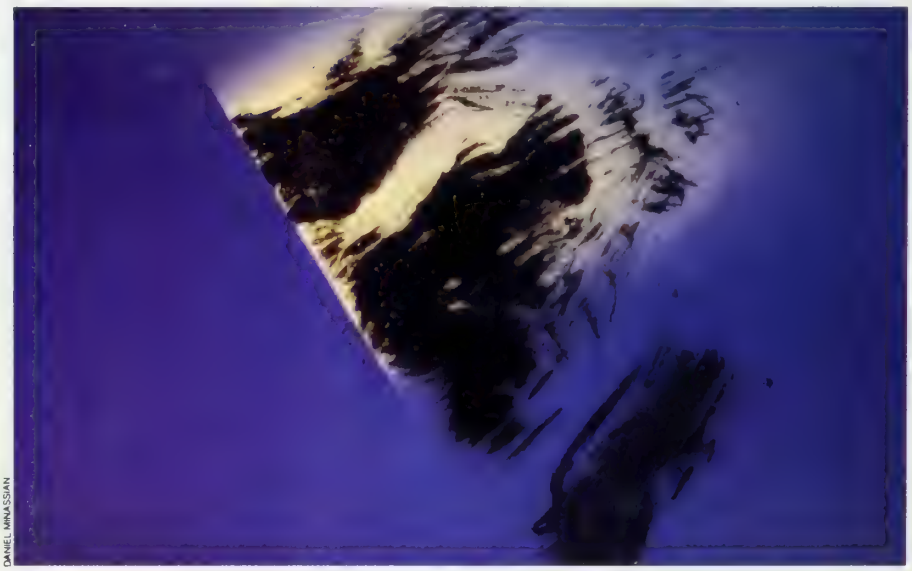
A Universe of Storms and Stars
continued from page 50

idea of putting a book on astronomy by my bedside that evening. I got so engrossed in it that I built my own telescope and spent hours studying the night sky—and soon forgot my religious calling."

As an artist, however, his course has been unwavering. Not only did he draw incessantly—"I always sat behind the boy with the largest back in the class," he recalls, "so I could doodle all day"—but his fascination from the very beginning was with abstract forms. "I used to play endlessly with blots of ink and find all sorts of things in them. Of course our art teacher couldn't stand them, and even my school friends used to say, 'Oh, any baby can do that.' I couldn't stop experimenting with them, but I also began to doubt whether they had any real value. Then I saw that extraordinary Rembrandt—his *Family Group*—in Braunschweig, and I was so moved I literally almost fainted. I'd noticed that the folds of the clothing were made up of completely abstract shapes. From that moment I knew I was a painter."

For many years thereafter Hartung was to experience all the solitude and hardships that an artist breaking new ground is traditionally believed to undergo. In Paris he countered lack of money and loneliness by copying at the Louvre and visiting the galleries. Increasingly reduced funds drove him from France to the then-rarely-visited island of Minorca off Spain. With Anna-Eva Bergman, the Norwegian painter whom he had just wed, Hartung set up house alongside the Minorcan fishermen and devoted himself to painting. The idyll was short-lived, for as World War II loomed nearer, foreign residents became suspect. "The local authorities began to think we were spies and that our paintings were in fact diagrams of the island," Hartung says. "They were also convinced we had connected our cellar to the sea so as to harbor German submarines."

"I knew that if I could draw the streaks of lightning before the thunder broke, I'd be safe."



DANIEL MINASSIAN



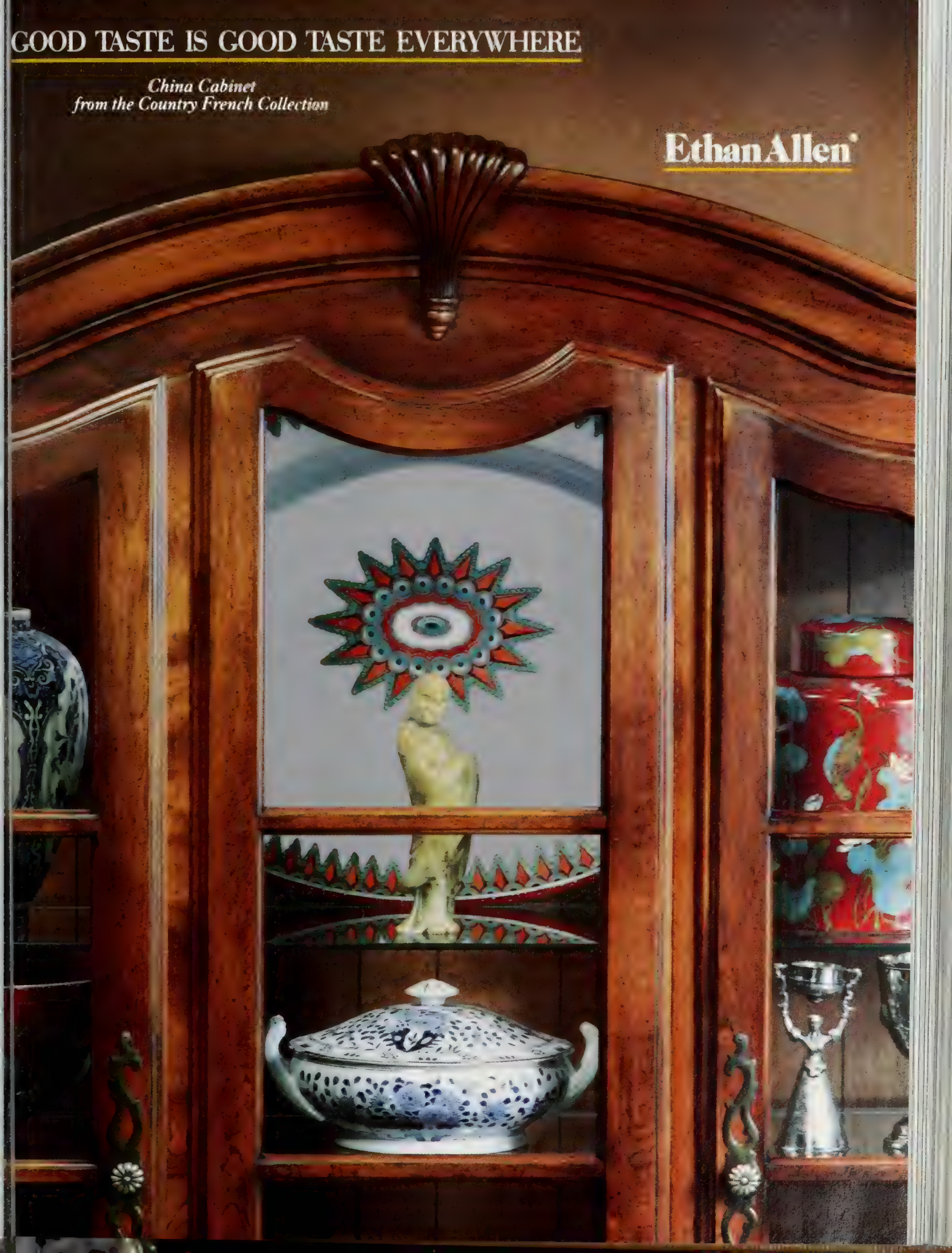
AURELIO AMENDOLA

ABOVE: A pioneer of abstraction, Hartung has never been concerned with prevailing artistic styles. "I like to act upon the canvas," he once said. The 1980 painting is untitled. BELOW: Their house in Antibes reflects the severe style that Hartung and his painter-wife, Anna-Eva Bergman, have always preferred.

Far from aiding his fellow Germans, Hartung had such strong anti-Nazi convictions that he fought against them. He joined the French Foreign Legion and survived most of the war without serious accident. Then, in 1944, while attempting to rescue a comrade who lay wounded behind enemy lines, he was shot in the leg. The injury worsened as a result of insufficient medical care, and eventually grew so bad that the leg had to be amputated.

Largely ignored before the war, abstract artists increasingly occupied center stage in Paris in the 1950s. Hartung began to exhibit and to build a

continued on page 56


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A Universe of Storms and Stars
continued from page 54

reputation. Once his role as a forerunner was recognized, prosperity and fame followed. Having long been attracted to the south of France, he decided to build a house there in which he could work undisturbed. As his basic plan, he took the simple white cube of the Minorcan fisherman's house where he had been so happy before, then multiplied it around a swimming pool set in an olive grove outside the ancient Mediterranean city of Antibes.

Hartung's insistence on perfection in every detail has produced a house in which maximum simplicity coincides with maximum comfort and the elegance that comes from being in complete harmony with the landscape. There is little furniture in the big, silent rooms and no paintings on the walls. "I don't need paintings," the artist says. "If I want to look at something, I look out of the window at the trees. Do you know something that made me feel very proud? When the architect Marcel Breuer came to visit us, he said to me, 'I envy you, Hartung. You have exactly the house I myself would like to live in.' "

"I don't need paintings. If I want to look at something, I look out the window at the trees."

To live, but above all to work, was the artist's reason for choosing seclusion. In the vast studios, a semi-industrial quantity of brushes and paints stands neatly aligned, in constant invitation to the painter to produce. The latest works have the freshness of a new departure: the joy of suggesting order within chaotic explosions of color. After a long, often harsh life, Hans Hartung still has the eye of a child—the child who looked out at the storm-crossed world in fear and exaltation. □



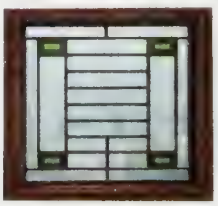
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Starting with his pioneering prairie houses in the early years of this century, Frank Lloyd Wright shook up the design establishment of America and of the whole world. Mies van der Rohe, describing the effect of a Wright exhibition in Berlin in 1910, wrote, "The encounter was...to prove of great significance to the European development. The work...presented an architectural world of unexpected force, clarity of language, and disconcerting richness of form."

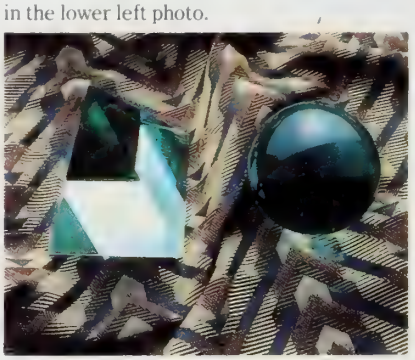
The prairie houses proclaimed not only Wright's architectural genius but also his lifelong involvement in *all* the things that defined a living space. Furniture, lamps, rugs,—even ashtrays. All of these served as grist for his ubiquitous interests and each seemed to offer him rich opportunities for finding unique and original solutions.



The 1955 "*Design 102*," fabric designed by Wright for Schumacher.

Many of Wright's long-lived design ideas and thoroughly Wrightian solutions can be seen in the up-to-the-minute executive suite shown on the facing page. Located in Chicago's sleek new Olympia Centre, the suite, designed by Richard Robb & Associates (designers Richard Robb and Douglas Nickless), highlights designs from the dramatic Frank Lloyd Wright collection assembled by F. Schumacher & Co. with the curatorial cooperation of the Taliesin Foundation.

Wright's wide-ranging involvement with Schumacher, incidentally, dates to a 1909 order for "goat's hair satin" to be used on furniture in Chicago's historic Robie house. (Robie house was selected by a panel of architects and art historians as one of two outstanding houses built in the United States in this century; the other house, also by Wright, was Falling Water.) Orders for Schumacher fabrics continued through the years; then in the 1950's, Wright himself designed a line of fabrics and wallpapers *for* Schumacher. A fabric from that cooperation continues to be a popular design and can be seen on the upholstered bench cushion in the lower left photo.



Chevron Repp, a woven based on art glass, D.D. Martin house, Buffalo (1904).

Schumacher's current Frank Lloyd Wright collection includes well over a hundred items and employs themes and motifs that span almost all the years of Wright's prodigious career. In the main photo here, the *Imperial Triangle* rug, the dramatic *Imperial Peacock* print on the lounge chairs and the *Imperial Border* on the wall are all based on Wright's design (1916–1922) for the celebrated Imperial Hotel in Tokyo. The *Geometric* wallpaper and the side chairs' *Liberty Weave* fabric are based on Wright designs for *Liberty* magazine covers (1926–1927); the desk chair upholstery is *Storer House Matelasse* based on Wright's unique concrete "textile" block construction in the famed Hollywood private house (1923); the *Tower Sheer* at the windows is borrowed from a frieze on the unexecuted tower for St. Mark's-in-the-Bouwerie, N.Y. (1929). All in all a compendium of, and an homage to, the genius of Frank Lloyd Wright.



The Wright chair, ca. 1904. Behind it, a cotton print based on art glass, Francis W. Little house (1912–14).

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Reign of Splendor at Maurice Segoura

By Catherine Styles-McLeod



PHOTOGRAPHY: MARIANNE HAAS



FRANCE, IN THE eighteenth century, was the recognized center of the civilized world, a meeting place for wit and beauty, frivolity and charm, epitomized by the architecture, furniture and paintings of the period. Freed from the restraints of the old king, Louis XIV, the court revolved more frequently around Paris. The mood, the fashions, grew lighter and airier; art, manners and morals responded to a new freedom and gaiety. Running through the century, too, like the graceful, sometimes grave strains of Rameau and Couperin, was an almost bittersweet awareness of the transience of pleasure. Love of life, heightened by a sense of mortality, was characteristic of the eighteenth-century dream.

It was a dream destined to end in the nightmare of the Revolution. Yet it is no illusion that many of the objects created then still survive, and it is reasonable and fitting that they should be displayed in the rue du Faubourg Saint-Honoré, that long, prestigious street that has become today's byword for whatever may properly be called French taste. It is also fitting that they should be in the care of Maurice Segoura, whose gallery occupies three floors in an eighteenth-century building. The promenade of the present-day faubourg flows past his windows.



Maurice Segoura has been an antiquarian for thirty years and has maintained a gallery here since 1968. Now his two sons, Pierre and Marc, are following in his footsteps. They readily acknowledge they are still learning, and add with inherited charm:

TOP LEFT: Meissen baluster vases with figurative scenes in the reserve and bold Rococo ormolu mounts are elegant examples of the 18th-century French art and antiques that can be found at Maurice Segoura in Paris. TOP: Gallery owner Maurice Segoura. ABOVE: A circa 1690 Beauvais tapestry of an imaginary countryside and a Louis XV Savonnerie floral rug complement a suite of gilded Régence furniture. At center, a desk with bronze-doré embellishment and leather top by Charles Cressent.

continued on page 65

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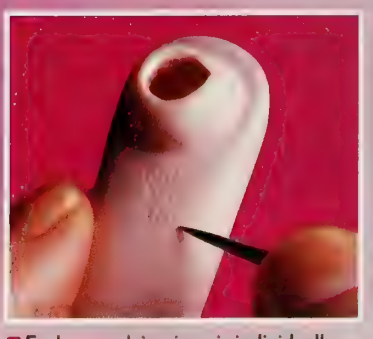
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Reign of Splendor at Maurice Segoura
continued from page 62

"We couldn't have a better teacher."

Individual clients are the rich, the famous, the titled, the old and new aristocracy of this century. Luncheon is frequently at Maxim's, just around the corner. There, wealth and joie de vivre abound as Maurice Segoura, surrounded by a group of congenial friends, trades warm handshakes with an international connoisseur and a rush of greetings with a modern-day princess, who is as lovely as any lady of the eighteenth century.

Only the fortunate could afford the unique furniture, paintings and objects he offers, and indeed, many of them are bought by museums. Thus, *L'Ile de Cythère* by Jean-Antoine Watteau, one of the earliest examples of the painter's *fêtes galantes*, which set a mood for much of the century, went to the Städelsches Kunstinstitut in Frankfurt.

Eighteenth-century art was created for aristocrats and, as Segoura points out, was very expensive even in its own time, when some of the most lustrous names in France lived in constant debt to their cabinetmakers. It is, he states, more reasonably priced by today's standards. In those times, when Paris was "the world's capital," setting a standard for taste and manners, ambassadors from foreign courts often seized the opportunity to place orders with artists and master craftsmen living in France. Many of the latter had arrived from other countries. "Such artists needed the fantasy of Paris," says Segoura. "This is a land of opportunity for all creators—and during that period there was no separation between power, politics and money."

Today, in Maurice Segoura's gallery, all is harmonious in the spacious salons that recreate the atmosphere surrounding the *amateurs* of centuries past. A painting of a gracious young woman by Jean-Marc Nattier, portraitist for the family of Peter the Great and the daughters of Louis XV, resides with an array of other marvels of eighteenth-century



A late-16th-century Augsburg clock rests upon an early Louis XVI rosewood-and-amaranth commode bearing a broad guilloche frieze, musical trophies in marquetry and the stamp of *maître* François Bayer. *Portrait d'un Echevin, Mathieu Gaudin* is a 1726 oil by François de Troy.

taste, including a Cressent commode with geometric marquetry and magnificent gilt-bronze mounts.

During the reign of Louis XIV, furniture design and ornamentation had reflected the majestic formality of Versailles, as in a sumptuous Boulle bureau, also present. That formality lessened, however, when Philippe, duke of Orléans, regent for the boy king, Louis XV, ignited a new vogue for sensuous indulgence. Charles Cressent, who began his professional life as a sculptor and then became one of the leading *ébénistes* of his time, enjoyed the regent's special patronage. This fortunately included his protection when he was pursued by very strict guild laws for personally chiseling the bronze mounts characteristic of his work, thus contravening their rulings on the separation of crafts.

As Louis XV grew to manhood, his preoccupations reinforced the century's lighthearted theme. He was passionate in his pursuit of female company, and the influence of delightful, intelligent women, most especially Madame de Pompadour, inspired a host of skilled craftsmen to vie with each other in the production of beautiful things. Feminine taste exerted a greater influence on design than it may ever have done before or since. Women shimmered in gowns of pastel silk, furniture gleamed with precious woods, and paintings, with few exceptions, depicted a world of idylls, flights to some bucolic paradise where all the senses could be most deliciously indulged. This new mood of domestic intimacy is caught in François de Troy's portrait of a high-ranking gentleman shown in slightly negligent attire, reading a letter in the privacy of his home. Femininity, fragility and the all-encompassing pursuit of pleasure are also symbolized by a Meissen garniture painted with scenes of courtly dalliance in a park setting from the great years when Kändler was chief modeler for Meissen.

Louis' subsidiary passion was hunting. Prominently displayed in the gallery is a portrait of a royal gamekeeper, Laforêt, along with two favorite hunting bitches whose names, Lize and Fine Lize, incorporated into the painting, have thereby entered the pantheon of canine immortality. The artist was none other than Jean-Baptiste Oudry, one of the finest of all animal painters. Oudry also designed tapestries; from 1726 on his tremendous talents were applied to the Beauvais factory, first as designer, then as director. "Oudry's kingdom" was Voltaire's tongue-in-cheek but nevertheless admiring description of the Beauvais manufacture.

When finally it seemed that frivolity might eclipse form, there came the increasing sobriety of the Louis XVI style. Love and human beauty—both ephemeral, as the age well

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Reign of Splendor at Maurice Segoura
continued from page 65

knew—were still being feted with the brave pretense that they would surely last forever, and that touch of melancholy, so hauntingly poignant in paintings by Watteau from the beginning of the century, persisted to the end. Certainly worthy of a museum or a palace but, for the moment, present in the Segoura gallery is a Louis XVI clock, its enamel face decorated with signs of the zodiac. The clock is powder-pink; Marie-Antoinette had a blue one. "Hers," remarks Maurice Segoura, "can be seen in the Louvre."

Women shimmered in robes of pastel silk; furniture gleamed with precious woods; paintings depicted a world of idylls.

The eighteenth century caught the heartbeat of something that is essentially French. "It's our temperament that comes out," Maurice Segoura observes. "France is a crossroads where the Latin nature is tempered by a certain reticence. Our taste is born of balance.

"If there's one thing the French loved doing," he summarizes, "it was building. And once they'd built houses and châteaux, they needed to furnish them." In the eighteenth century they did so in a manner that set a standard for all time. Have the French now lost this elusive quality called taste? Maurice Segoura smiles toward the rue du Faubourg Saint-Honoré as a sign that French taste is still alive and well. Then, with a gallantry that would have made him at home in the eighteenth century, he adds: "But when a little Parisienne puts on a dress that she bought for a few sous, and ties a scarf just so, and carries her head high, that's taste, too. That's France."□


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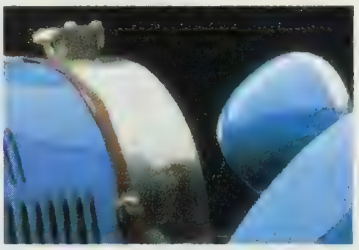
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Mies—The Centennial Exhibition



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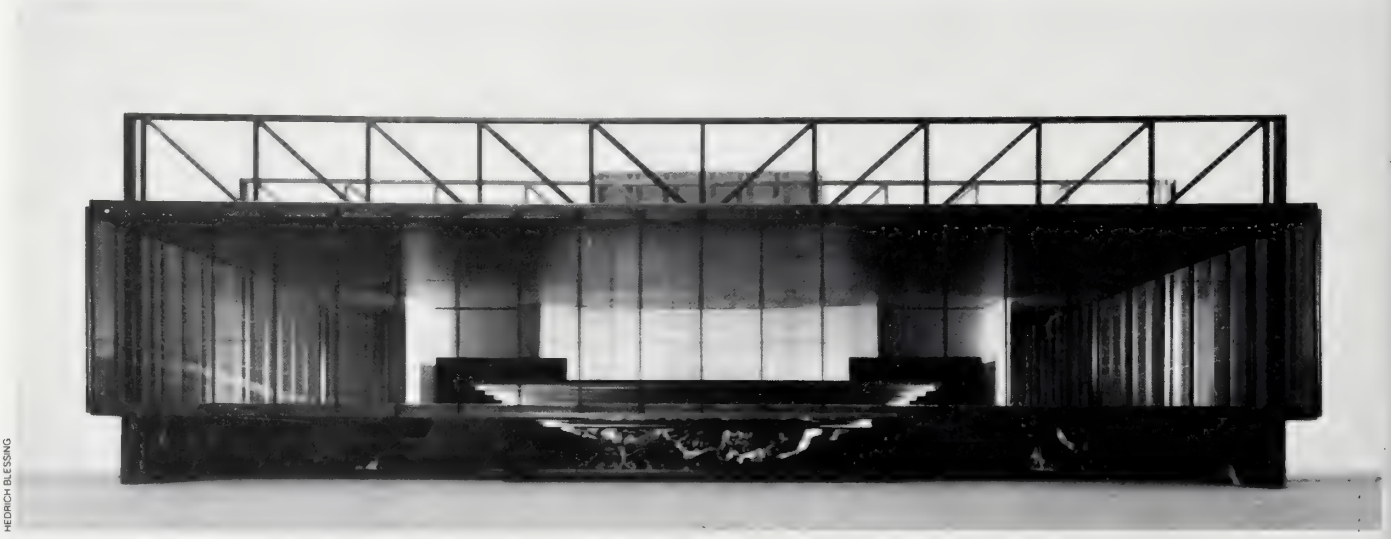


MIES VAN DER ROHE ARCHIVE, THE MUSEUM OF MODERN ART

THE CENTENNIAL exhibition of the work of Ludwig Mies van der Rohe, organized by Arthur Drexler for the Museum of Modern Art in New York and now traveling, has turned out to be a surprisingly moving event, largely because Drexler has managed to pack so much emotion into it.

He has chosen to play down, though hardly to ignore, the Mies van der Rohe with whom Americans have become most familiar—the magisterial Mies who during his late years in America reshaped American buildings into a clear, almost noble, but decidedly reductive architectural language—in favor of a rather haunted Mies, ineradicably European: poet, dreamer and exile. Some architects in Chicago, where Mies worked out his American language in its purest form, have voiced a certain disagreement with Drexler's interpretation. The controversy, if there is one, will be excellent for Mies scholarship and criticism in general.

Drexler first shows us the young Mies working in the rather somber Romantic-Classic tradition of Karl Friedrich Schinkel. Here the great collages, or photomontages, for the Bismarck monument project of 1910 set the tone of the show. They are



HEDRICH BLESSING

Analyzing the Mies van der Rohe exhibition organized by Arthur Drexler of New York's Museum of Modern Art, Vincent Scully discusses the architect's career as a "poet, dreamer and exile." TOP LEFT: Mies in 1962. TOP RIGHT: A colonnade distinguishes the Bismarck monument project Mies designed in 1910 for the banks of the Rhine. ABOVE: Exterior roof trusses would allow Mies's Mannheim National Theater project of 1952–53 to have "a huge column-free hall of steel and colored glass," the architect said.

continued on page 80

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Mies—The Centennial Exhibition
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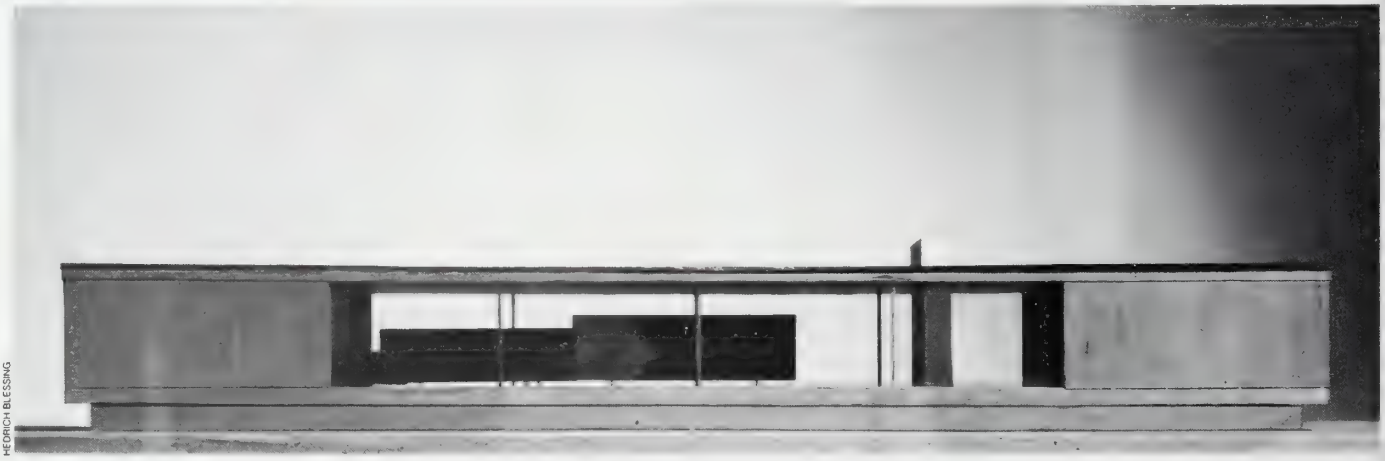
vast and dark, with the blown-up photograph of Mies's stern model of the project set upon the heights of a Rhine landscape colored a truly savage green. It is odd that Apollinaire, the poet of Cubism, was obsessed with the Rhineland during the same prewar years and shaped its most haunting image in coloristic terms:

Pour avoir vu dans l'eau
la belle Loreley
Ses yeux couleur du Rhin
Ses cheveux de soleil . . .

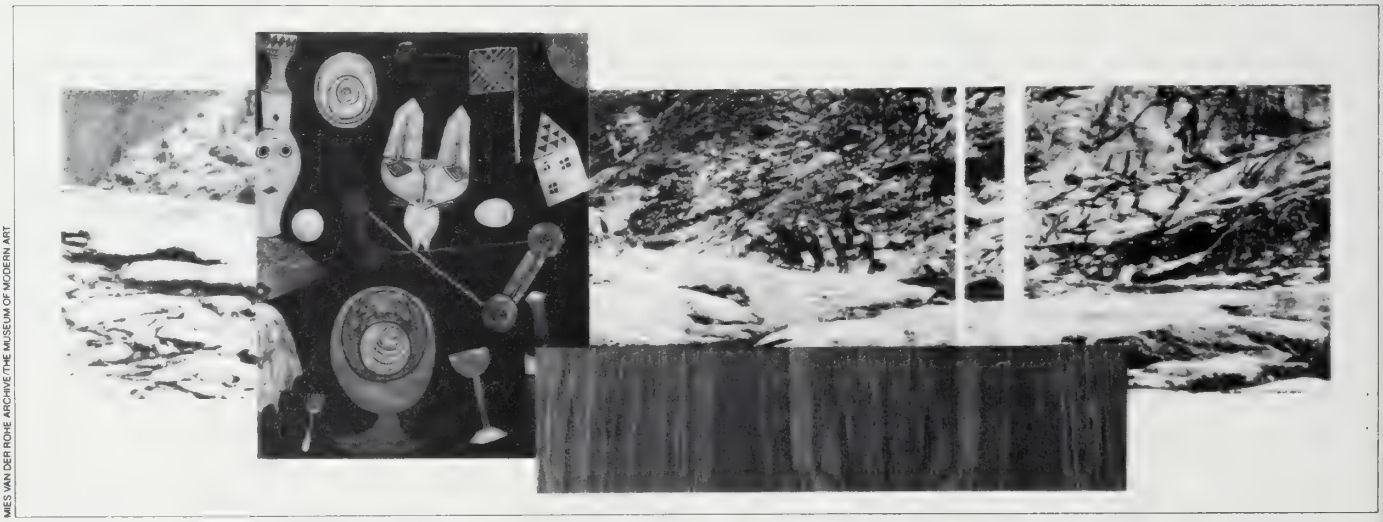
Apollinaire and Mies were to face each other in the trenches as brave soldiers during the long years of war. By the Armistice, Apollinaire was dead and Mies was a different man. Drexler correctly stresses what he calls the "sinister" character of Mies's monumental drawings for a glass skyscraper of 1922. Though it was to have been clad in faceted glass, the building is drawn darkly, as if it were in fact a thing of shadow, and it bursts upon the landscape of its street not as a liberator but a destroyer. Mies's collage-perspective of the skyscraper rising high above the existing buildings already shows us what its descendants were eventually going to do to cities all over the world: outrage them, blow them apart.

Drexler is the first to point out that the project is so placed as to push its sharp corners out over the sidewalk at critical points, forcing pedestrians into the street. It is again a dark side, now of German Expressionism and indeed of all German sorrow, resentment and violence during the postwar years. It is in this context that the unforgiving grandeur of Mies's Monument to the November Revolution, 1926, can best be appreciated.

Drexler is right; it was one of the greatest monuments of the twentieth century, again among the darkest and most hopeless, bigger than one had imagined and made of outsize broken bricks: a ruin, a wall of execution, pumping heavily in and out like the hearts of those thrust up against it. The Nazis tore it down in 1933; it



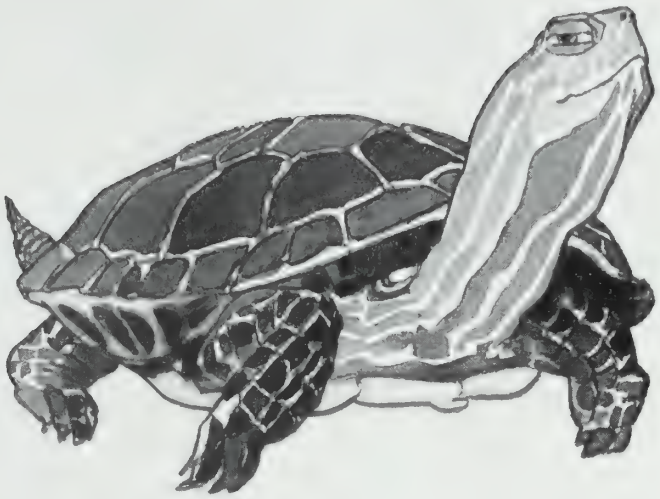
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MIES VAN DER ROHE ARCHIVE/THE MUSEUM OF MODERN ART

TOP: The model of Mies's Jackson Hole, Wyoming residential project for Mr. and Mrs. Stanley Resor, 1937–38. ABOVE: A collage by the architect gives an impressionistic rendering of the house and its Grand Teton setting from the interior. The Resor House design "sets Mies's American pattern on Mies's own terms," says Scully. "Mies clearly said to himself, I can try to accommodate to this new land and its endless demands—or I can say to hell with that and shape it to my will and bend it to my measure."

continued on page 84



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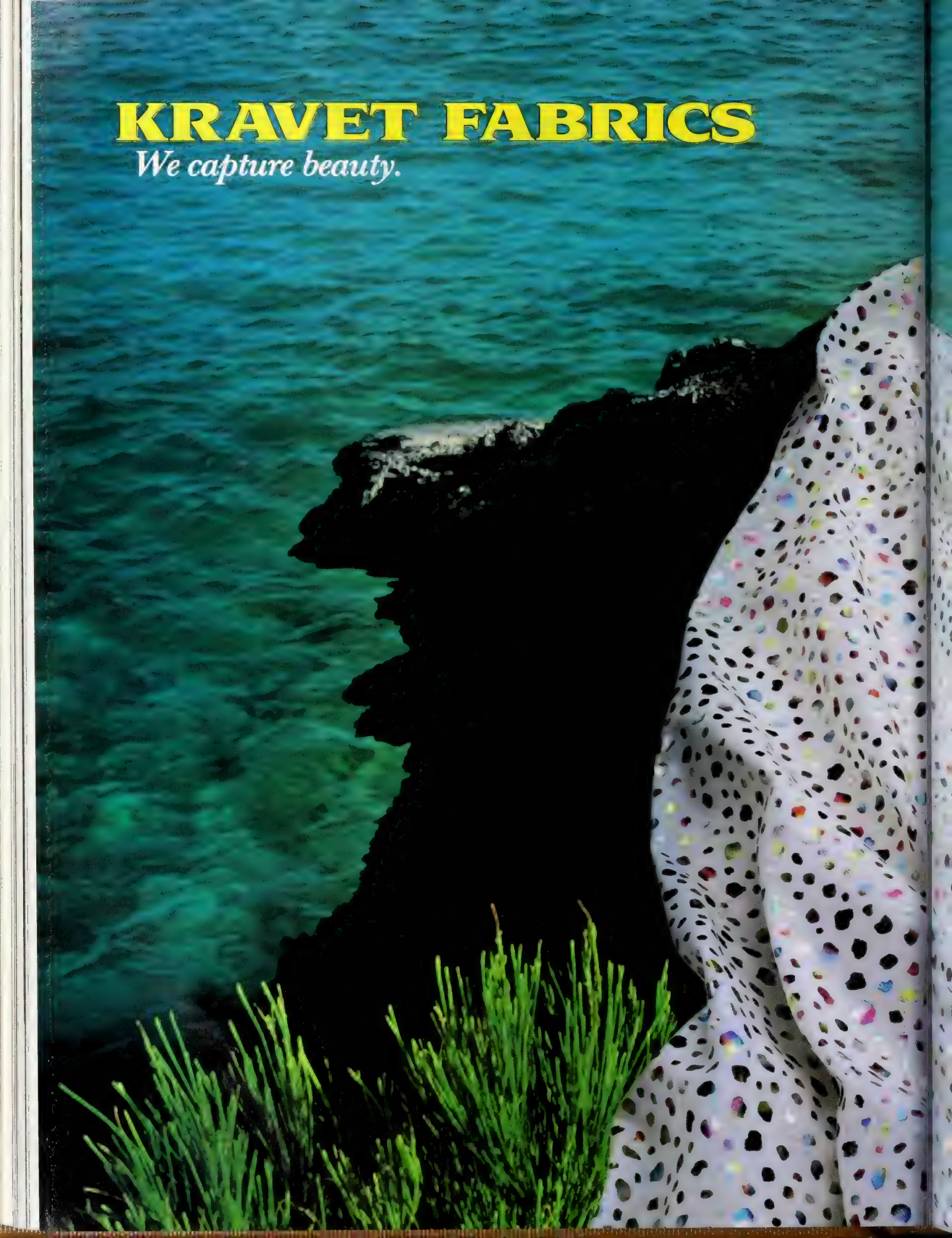
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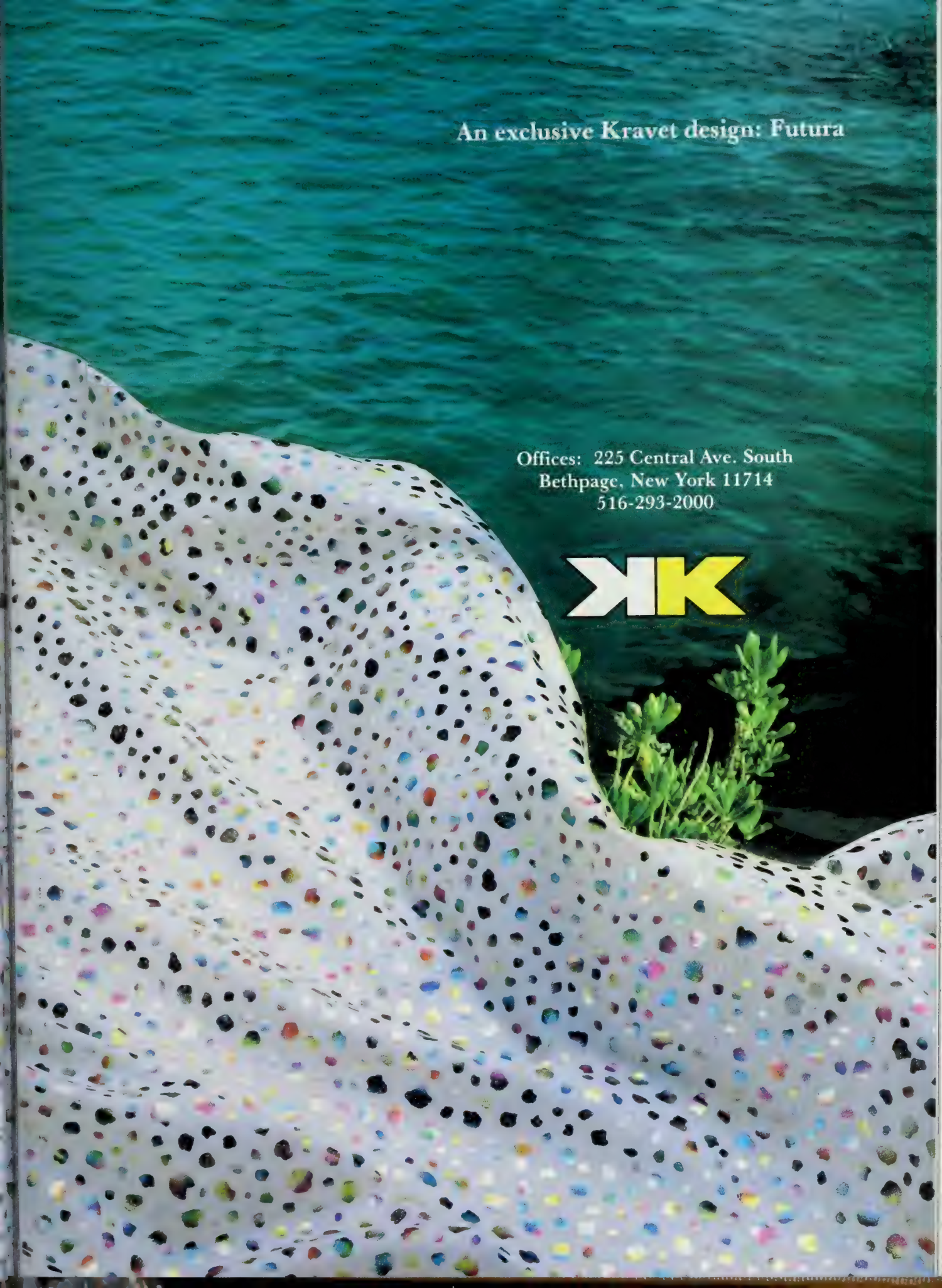
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should be rebuilt. Like the years it commemorates, we have never understood it. Though based on the forms of the Dutch de Stijl, it is not at all abstract; it is one of the truest monuments we have. Its progeny include Maya Ying Lin's wall for the Vietnam Veterans Memorial, but unlike that transcendent work it forgives nothing. Though existing only in photographs, it projects its anger still.

Along with all this Mies was seeking his own private poetic vision; it was a gentle one, and it too was based on the new aesthetic derived from the Dutch, who had managed to stay out of the war, and secondarily from Frank Lloyd Wright's America of the prewar period. Wright's work found a new European life in Mies, in projects for country houses where the individual could escape to the fantasy world of freely flowing interior and exterior but (unlike Wright's) always private spaces. This period culminated in Mies's German Pavilion at Barcelona's 1929 International Exhibition.

That ephemeral temple of modern architecture, recently reconstructed on its original site, is extensively documented in the exhibition. But the most amazing object in the show related to the pavilion is the first preliminary drawing of it that Mies rapidly sketched when he was told that the building was to lie across an important axis of movement and should therefore permit passage through it. He drew the pavilion as two more or less symmetrical volumes of space flanking a central opening, and then instantly redrew it into the beautifully complex set of asymmetrical rhythms, ultimately derived from those of de Stijl, which shaped it as it was finally built.

Drexler rather courageously takes a negative view of Mies's project of 1928 for a group of buildings around the Alexanderplatz in Berlin. One is gratified to note that it was criticized by the jury at the time "for ignoring the traffic patterns of a busy intersection." Drexler then goes on to deride Mies associate Ludwig Hilberseimer's defense of the project, which supposedly broke through "this rigid system" of the past, since it was grouped "according to architectural principles alone." This is another chilling demonstration of the unrelenting anti-urbanism of German modernism, which so often talked about nothing *but* urbanism but which destroyed so many once-beautiful cities nonetheless. Drexler notes that "Mies was never able to match the deadliness of Hilberseimer's own urban visions."

Drexler is especially eloquent when dealing with the inspired series of sketches, the very record of the operation of a mind, which he has used to document Mies's project of 1930 for a war memorial inside Schinkel's famous New Guard House, now in East Berlin. These drawings, Drexler suggests, most ominously record a moment when "the emptiness of resignation is transformed into the rhetoric of aggression." Clearly, not to have employed Mies was one of the Nazis' many stupid acts. No one could have embodied the majesty of Satan, the emptiness and the terror, so well as he.

Then, again on the private side, the lovely courtyard house projects of the thirties are deployed, following the mature Nolde, Lange, Gericke and Hubbe projects and prefaced by a series of sketches that feature a modest drawing of full Neoplatonic idealism wherein a generous rectangle is intersected by three pinwheeling lines—and that's all, and it seems to open out to the whole of space.

Next, right at the most critical point in Mies's development, the project of 1937–38 for the Resor House takes its stand. It was intended for the archetypal American site of Jackson Hole, Wyoming, in full view of the Grand Tetons. It would have been Mies's first building in the United States, and right from the beginning it threw him. His sketches for it are even more compromised and uncertain than those that were being done in Massachusetts at the same time by his Bauhaus colleagues Gropius and Breuer. They run to a horrible, mingy two stories and nervous angles and terrible windows and really awful wooden siding and flagstones—to all the suburban paraphernalia that was wholly unsympathetic to Mies and misunderstood by him. It is hard to imagine him so inept.

Then, splendidly, with the project as a whole on the verge of cancellation, Mies clearly said to himself, I can try to accomodate to this new land and its endless demands and it will kill me, or I can say to hell with that and shape it to my will and bend it to my measure. And that's what he does thereafter. He takes the Resor House and transforms it into one long, serene pavilion. Obviously throwing out most of the original functional requirements, he simply faces the mountains with a picture frame that contains the whole awesome body of the range in it.

This is the image that Harvard's Neil Levine employs when he refers to the modern movement as the "architecture of exile," and it is without a doubt Mies's greatest collage—the Rhine has become Wyoming. Most of all, it sets Mies's American pattern on Mies's own terms. Thereafter it will all be "almost nothing," so that Mies can be sure of controlling it with absolute dignity and command.

The Illinois Institute of Technology appears in the show, copiously documented; clear order at moderate scale; basic symmetry of layout; one simple building shape housing all functions; each steel section, each brick, individually and accurately drawn by the office force. The high-rise apartments take shape: pure slabs articulated by columns, spandrels and mullions, all of it controlled visually exactly as Mies wishes it to be, the structural column concealed within a steel sheathing that poetically represents a transcendent structural order.

Of all the quite numerous buildings in this group, Drexler prefers the

continued on page 86



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Mies—The Centennial Exhibition
continued from page 84

Seagram Building, 1954–58—rightly, I think—but moves rather fast across all of them: It is not Mies the shaper of a limited architectural language he is after, but Mies the seeker. So the line he follows, and which does indeed open out to the major projects of Mies's last years, is again one that begins with private concerns, as in the Resor project and the Farnsworth House, 1946–51, and then goes on to ITT's Crown Hall and the Museum of Fine Arts in Houston, and culminates in the 1952–53 project for the National Theater at Mannheim, unhappily never built.

Drexler subjects this whole sequence to a very tough analysis, which I believe to be sound on the whole, and he regards Mannheim as its greatest achievement, ranking it with the European projects of the twenties and above all of Mies's buildings in America—again the note of exile and sorrow. Mannheim is surely more than rivaled, however, by Mies's overwhelming project of 1953–54 for Chicago's Convention Hall. There the grandeur of scale is incomparable, but all the "aggression" noted in the earlier public projects has disappeared. It is really democratic architecture; a great big space for a howling mob or anything, magnificently defined and spanned.

The final projects, the columned pavilions that run from Bacardi to Berlin, are somehow a disappointment. Their scale seems wrong, the result not quite worth the extravagance of the gesture. Perhaps they would have seemed more appropriate at the size of Mies's 50 by 50 House of 1950–51, which was more or less their prototype.

The show thus ends in a kind of diminuendo. I guess most lives do. We are left with some questions, and they tend to be interesting ones. We wonder especially if the public can ever again rival the private in quality in modern civilization. We remember the little drawings, faint and gentle, the secluded courtyards, the easy chairs drawn up to the fire.□



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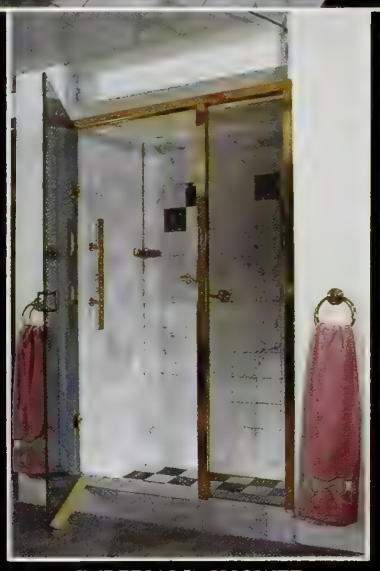
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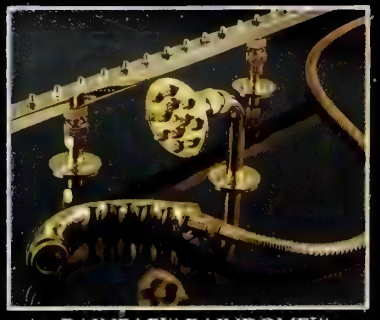
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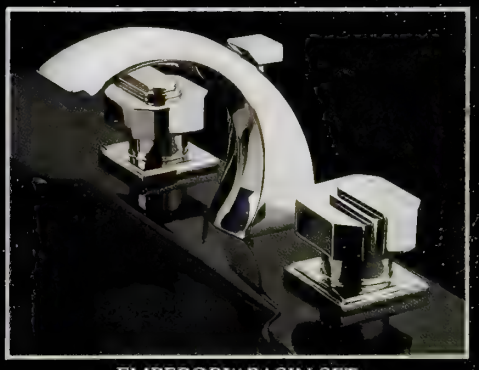
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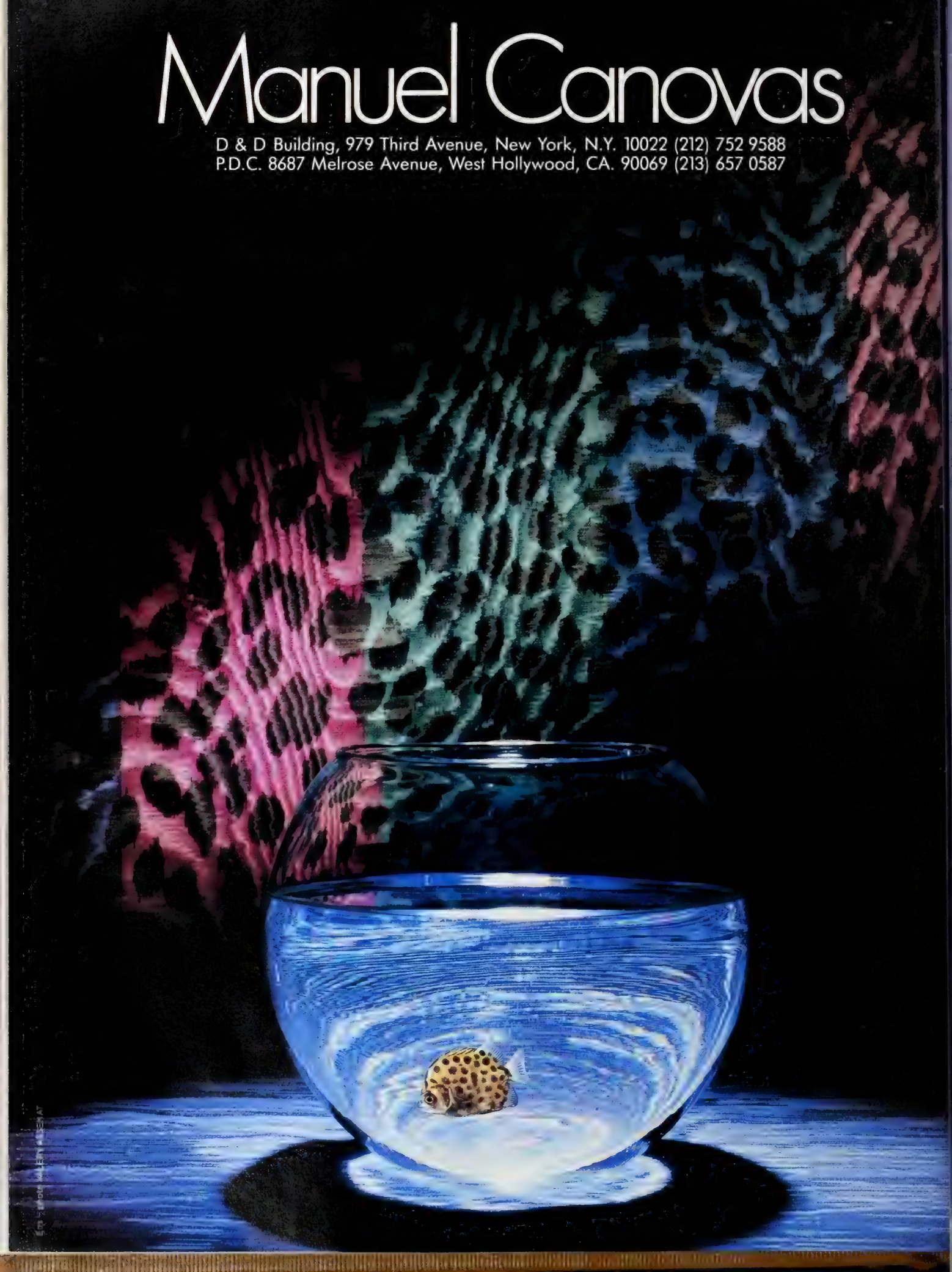
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The Supreme Illusionist

By Judith Thurman

SOME YEARS AGO a noble Venetian family, grateful for Renzo Mongiardino's superb restoration of their palazzo, offered him a pied-à-terre, or really a *pied-à-ciel*, on the top floor. It was a climb of many marble flights up to the apartment, which was not much bigger than a garret. But beyond the sliver of a balcony lay the Grand Canal. And there was a striking relation between the breadth and color of the view and the austere self-sufficiency of the interior. It offered a sense of detachment; of having risen above one's worldly baggage and involvements; of being, at least temporarily, out of reach.

That impression pleased Mongiardino so deeply that he decided to further it. He asked his friend and collaborator of many years, Lilla de Nobili, to paint the walls and ceilings as if they were the uppermost reaches of a decaying cupola. She supplied a wonderfully overscale pastoral fresco, with cracks in its plaster and patches of ancient brick showing through them. As a finishing touch she gave the colors a faint singe—as if centuries ago they had survived a fire. It is easy to imagine that this was the sanctuary of a poet on the run from the doge, or the cell that the family's confessor used for his meditations.

Feats of trompe l'oeil so convincing that it is hard to disbelieve them, even up close, are a Mongiardino trademark. So are other qualities of the pied-à-terre: the fact that it looks as if it has always been there, that it pays ironic homage to its milieu—crumbling, Baroque Venice—and that it reflects the temperament of its inhabitant with such precision. "Renzo," a Venetian friend once said, "approaches beauty with the modesty and rigor of a monk and the nonchalance of a lord."

"The professor," as his Italian crew refers to him, is an intense, leonine man with a faint resemblance to Leonardo. He comes from an old Genovese family, and some of his feeling for the sumptuous is obviously inherited. Draperies from his grandmother's palazzo now adorn the drawing room of his Milan apartment, and a portrait of his mother as a young woman—a ravishingly elegant fin-de-siècle beauty—hangs over the bed in a guest room. He is a connoisseur of backgrounds—the provenance of styles and objects, but even more, the manner in which knowledge and craft are handed down.

As a young man he studied at the Politecnico in Genoa, and later at the architecture school of the university in Milan. In those years, he says, he felt "a brief attraction to the modernism of Corbusier." But that proved to be "a dead end" for him. He resented in particular the presumption that



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continued on page 98

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NEWS To The Trade

by Tad Gilmore

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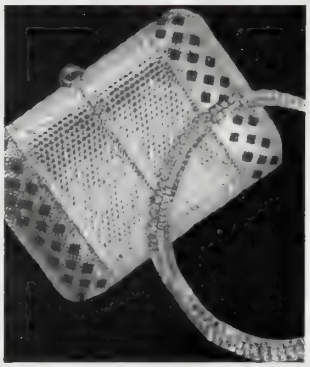
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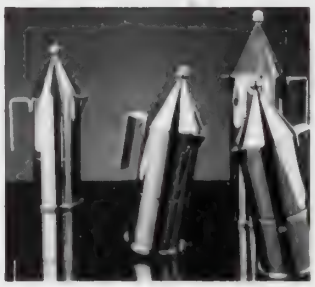
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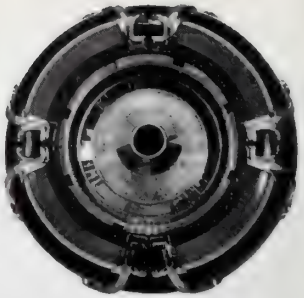


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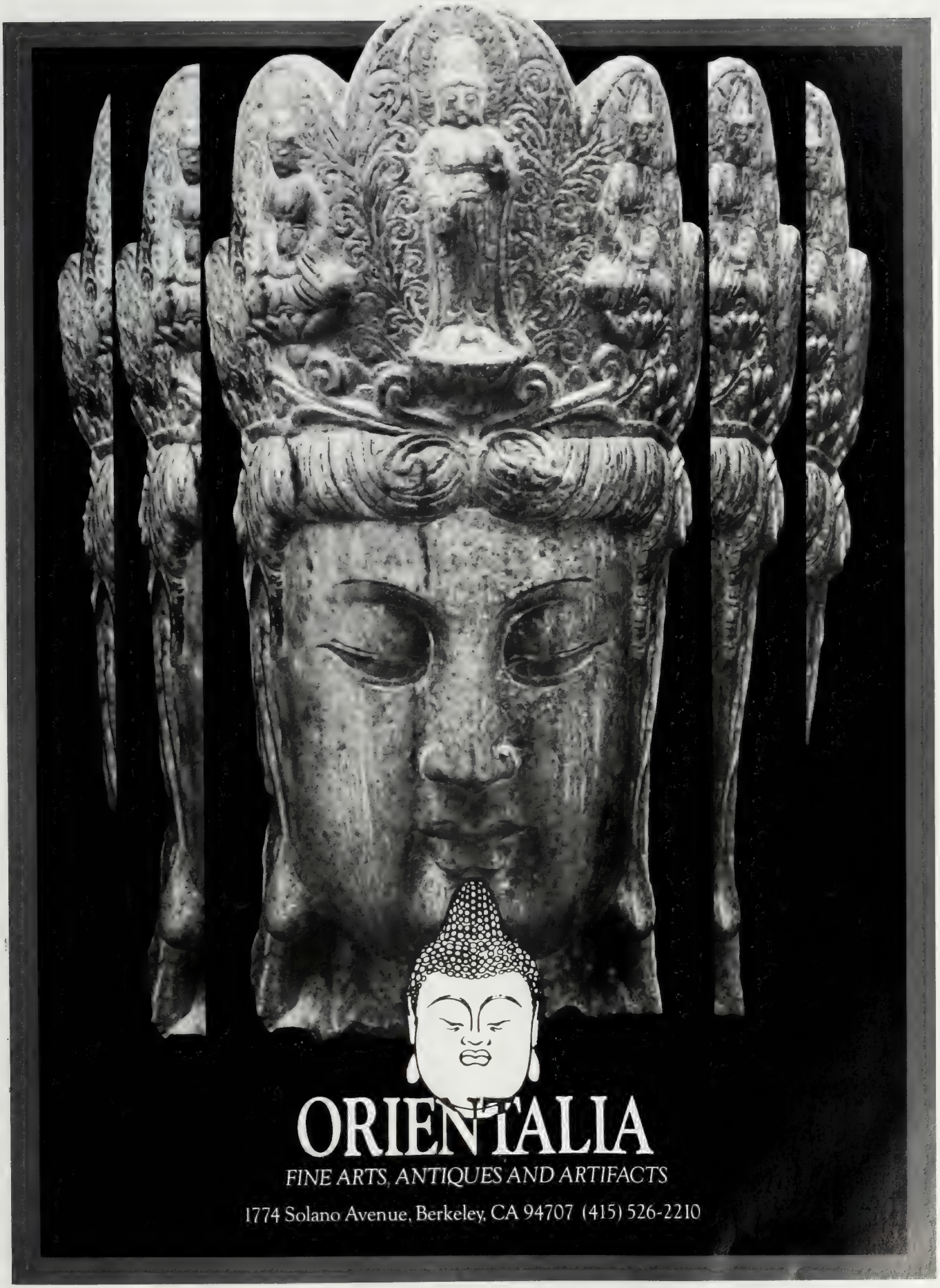
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The Supreme Illusionist
continued from page 94

one could "purify" architecture by severing its connections to the past.

The modernists were finally too "pedantic" for a man whose element is the sensuous and the ironic. "They are both cold and romantic in their subservience to theory," Mongiardino says. "Their houses tend to be like automobiles—interchangeable objects. They don't take root in an environment; they remain projects." But the postmodernists, at the other extreme, "are too timidly appreciative," in his view. "I am pleased to see them turning back toward tradition, but they accept too much of it. You must," he concludes, "take what you need from the past, but you must mock it, when necessary, and you must make it yours. There is a balance between idealizing and rejecting your predecessors."

If the word *balance* suggests composure, it is, in Mongiardino's case, something more strenuous and daring. The apartment in Milan where he has lived for nearly thirty years is a brazen feat. There is scarcely a surface in this temple of artifice that does not dissemble. The coffered ceiling in the front hall is trompe l'oeil. The gilded moldings in the studio are in fact plastic. The floral cotton on the guest room walls was steeped in tea, then printed over. The nineteenth-century-style fruitwood bookcases are painted pine. The marble, marquetry, tortoiseshell, bas-reliefs and intaglio are *faux*. Yet the effect of so much lavish overlay is surprisingly lighthearted—even to the point of subverting the grandeur that it embodies.

" 'Important' things don't interest me," says Renzo Mongiardino with a little shrug. "Revering the 'priceless' can become a tyranny. I don't like shrines. Oh yes," he smiles, "I would actually love a little Caravaggio. But I wouldn't worship it." Would he insure it? "If it were stolen I'd console myself with a postcard."

The richness that Mongiardino admires, and for which he is so celebrated, is "a complex rapport among the elements of a design. That, I feel, is what gives surfaces their depth." The décor of his own bedroom is a case in point. Damask of a very brilliant blue adorns the walls. But the color has not been used simply for its gorgeousness. It is the catalyst that draws the eye to and enlivens the room's contents. "I don't think you could call it a Blue Room," Mongiardino says. "It is not my Blue Statement." Designerese amuses him.

The theme of humility, of indifference to objects, is at first glance somewhat at odds with Mongiardino's résumé. For he is the grand seigneur of his profession, the man to whom such clients as the Rothschilds, Baron von Thyssen-Bornemisza, Niarchos, the Agnellis, Princess Irene Galitzine, Rudolf Nureyev and Valentino, to name a few, entrust their art collections, their showplaces, and in that sense their prestige.

Mongiardino believes, however, that his work pays less homage to the material treasures of his clients than to the ideals of craftsmanship that created them. "My career," he asserts, "has been dedicated to the *artigiano*, to the ideal of the workshop, and I have always considered myself the member of an ensemble. The design of a house or a stage naturally demands a center, but it cannot be the property of a single creator. Nothing I have done is mine alone, including my own apartments. The Romantics," he reflects, "isolated the 'artist' from the artisan. That isolation, and the grandiosity that goes with it, seems absurd to me."

One of Mongiardino's antidotes for too much isolation is to accept a commission for the theater or the cinema. He often collaborates with Franco Zeffirelli, and his sets for the films *Romeo and Juliet* and *The Taming of the Shrew* were widely acclaimed. He has also designed productions for La Scala and Covent Garden, and one of his own favorite projects was the *Tosca* in which Maria Callas made her last appearance. "But I think I am happiest making films," he confesses. "First, because the movies give you such a direct impression of the moment lived. They are the antithesis of museums. Second, because they are such an exemplary group enterprise. They reproduce briefly the experience of court or village life. Your dependence on others is always intense, and at times consuming, but it is vital. Directors forget this at their peril. You can't achieve greatness in the cinema, as in my own field, outside your relations with a crew."

Mongiardino has, by his own admission, "had enormous satisfaction" from his work. He has also achieved enormous influence in his profession. But he has reached a place, like his pied-à-terre, where there is no one above him, and no further to go. "Perhaps," he suggests, "I should, to wind up my career properly, design a mosque. I have always envied Caravaggio his indifference to the distinction between the sacred and the profane. A mosque might give me the same sort of opportunity." He is thinking, he explains, of the little neighborhood mosques he visited on a trip to Cairo, scouting locations for a film that was never made. "They were places where people ate, slept, prayed, wept, exulted, swore vows, and also simply hung around doing business, or doing nothing. What an ideal commission."□

"You must," says Renzo Mongiardino, "take what you need from the past, but you must mock it when necessary, and you must make it yours."

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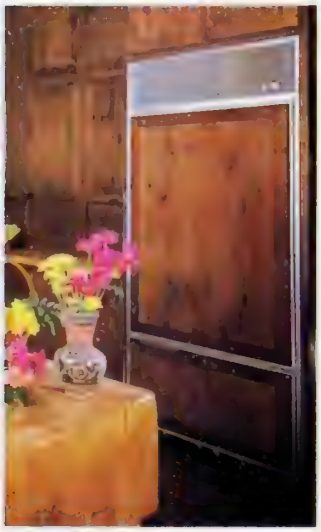
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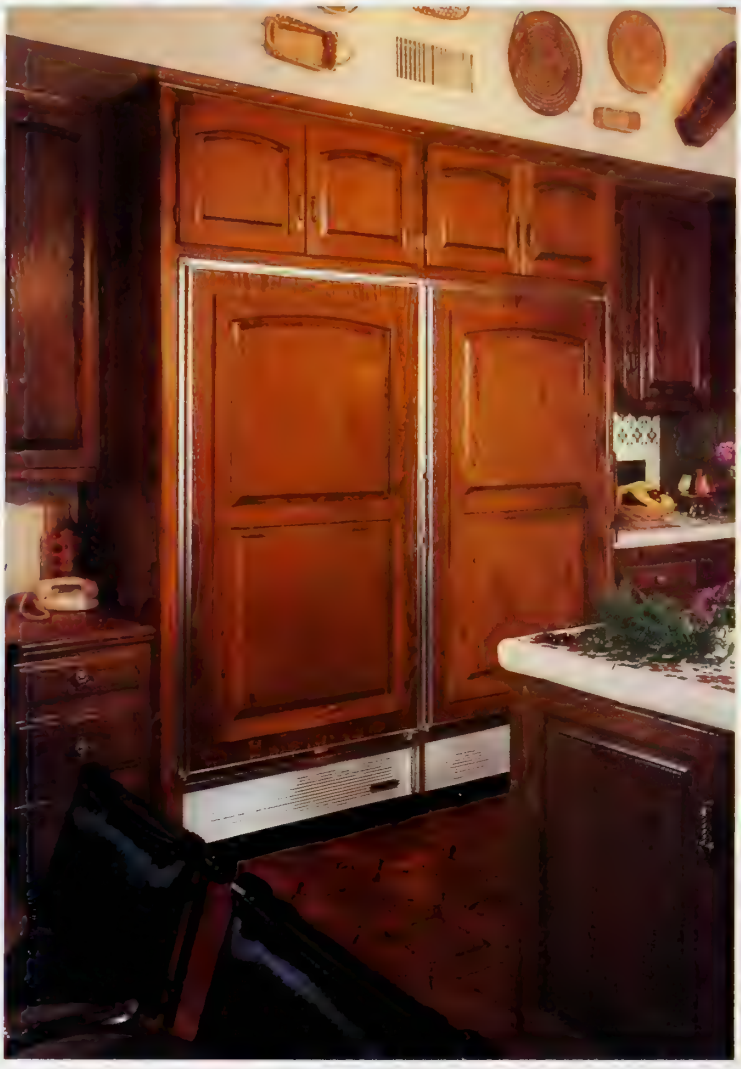
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Marisa del Re's Abstract Principals

By Anthony Haden-Guest



MARISA DEL RE GALLERY

THE COUPLE DAWDLED in the gallery as though unwilling to leave. The man had a dark suit, silver hair and that look in his eyes, part blissful and part predatory, that distinguishes art collectors. His eyes passed over the all-black Ad Reinhardt, the Ellsworth Kelly, the oddly Matissey Helen Frankenthaler, and came to rest on a Cy Twombly. He discussed the painting awhile with the owner of the gallery, then he and his wife departed.

"He is very happy," said the gallery owner, whose name is Marisa del Re. "He bought a Franz Kline from me three months ago. A large Kline just went at auction for a million dollars. If I restaged my Kline exhibition now, the prices would be double." Marisa del Re sounded happy about that herself.

Marisa del Re's Manhattan establishment—she occupies space on two floors of the Fuller Building, at Madison and Fifty-seventh—is a quintessential art gallery of a certain sort. It is not one of those uptown galleries dealing in established masters such as Picasso, Chagall and Miró. Nor is it one of those downtown galleries like Paula Cooper, Mary Boone, Metro Pictures and, inevitably, Leo Castelli, which deal directly with a stable of artists, from the fiercest cub to the sagest old lions—though many works that originate there are quite likely to end up on Marisa del Re's walls.

She does have her own artists, of course, but for the most part she deals with paintings that have been through at least one set of hands. This, along with the auction room, is known as the "secondary market." It is a world crucial to establishing the art business as dealing with lasting merit—to say nothing of value—and it is a world in which del Re has participated with distinction since 1969.

Marisa del Re is Roman. She never hankered to be an artist nor, indeed, did she study art—"I studied languages at the University of Naples"—but it was always a dominant interest. She eventually married, and she and her husband lived in the *modernissimo* Roman suburb of Parioli.

Then her life suddenly changed.



FELICIANO

ABOVE: Marisa del Re exhibits European and American masters of the abstract in the Manhattan gallery that bears her name. LEFT: *Yellow Square*, circa 1952, an expressionist oil by Franz Kline.

"My husband died," she explains. "I was quite young and it was a big trauma. I decided I really couldn't stay on in Rome, seeing the same friends. I wanted to start a new life from scratch. London came to mind, but I decided it was too close to Rome. So the alternatives were either Australia or New York." A throaty Italian chuckle. "I chose New York."

She remarried in America and cast about for something to do. "I looked at galleries and museums and realized there were no Italian artists," she says. "None in art galleries and very few in museums. I kept asking why. I

continued on page 110

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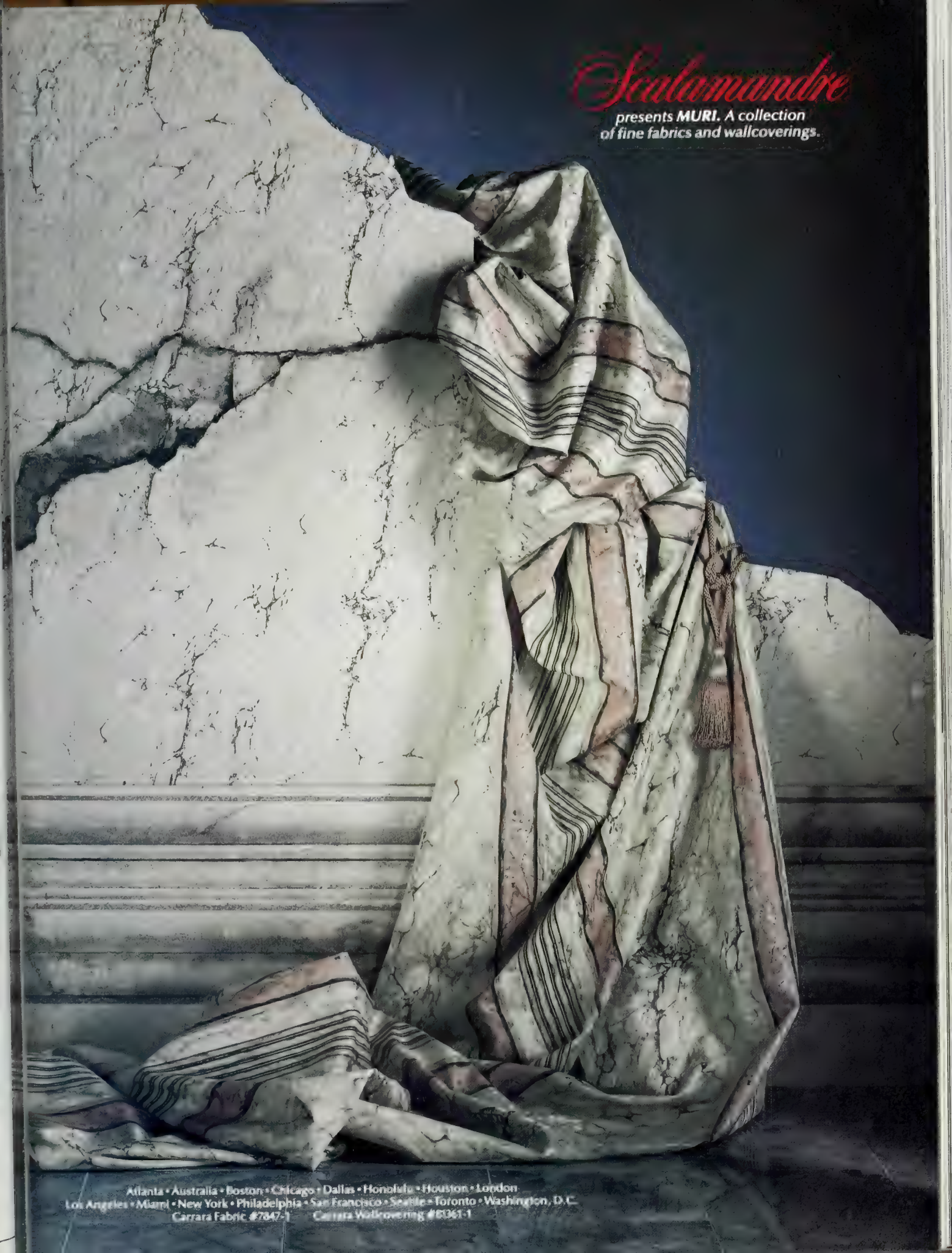
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Marisa del Re's Abstract Principals
continued from page 106



Le Poète et la Clairvoyance was painted by Giorgio de Chirico in 1926 after he returned to Paris from Italy and was hailed by the Surrealists.

was told, 'Oh, Italian artists, they don't sell.' So my husband said, 'Do you want to try? Open a gallery!' "

The first Marisa del Re Gallery opened at 1100 Madison Avenue. She began by dealing in such established Italian modernists as de Chirico, Morandi, Marini and Guttoso, but was soon casting her net wider. In 1978 she moved into the Fuller Building, where her neighbors include Pierre Matisse and André Emmerich.

At the beginning del Re had also planned to represent her own young artists, and she does so in a few cases—Rodney Ripps, for example, an abstractionist in his mid-thirties—but has found it a stony road. "There is a tremendous resistance in many galleries on Fifty-seventh Street to buying the younger artists," she says. "My collectors are not ready. My idea was that people would come to me to buy a Pollock, a Rothko, a Kline. They know I have good quality, so if I have a younger artist, my reputation should be enough. And they should buy younger artists because their prices are far below those of established masters. But it doesn't work that way. I'm sure that if we can eventually bring the younger artists up to where their work sells in the six-figure range, there will undoubtedly be tremendous interest."

What Marisa del Re's collectors *are* ready for are museum-quality works by established talents. Although she prefers the immediacy of dealing with private clients, she will work with museums and patiently await their decisions. "Some of the easiest museums to sell to are the German ones," she says. "They come in and see something. They take the slides. They call up and say we want that and that. They send the money and we send the painting."

Assembling her exhibitions can take months, even years, and require considerable mileage. She found *Nettle*, for instance, an early Rauschenberg combine now leaning against one of her walls, in Italy. "It belonged to a bank," she says. "I brought it back and called up David White, Bob Rauschenberg's right-hand man, to tell him it was here. He was thrilled and told me a fantastic story. There was a fire in Rauschenberg's studio and the firemen came in and took that piece"—a found piece of crumpled metal attached to the canvas—"and threw it through the skylight to break the glass so the smoke could get out.

"Afterward the painting had nothing hanging from it anymore. Everybody was saying, 'Hey, Bob, make another one.' And he said, 'No, it has to be that particular piece.' About three or four days later, as he was walking through the neighborhood, he found the same piece on top of a garbage pile. He reattached it to the canvas. He was very happy."

The Rauschenberg, of course, represents known value. Occasionally Marisa del Re will put on a show that is, in every sense, speculative. Consider the Diego Giacometti exhibition. It was known, naturally, that Diego Giacometti created highly individual pieces of furniture, but his reputation always languished in the shadow of his older brother, Alberto.



Fanciful creatures inhabit Paul Klee's 1930 watercolor *Was Alles Hangt*, created during the last year of his involvement with the Bauhaus.

"Ronald Greenberg, a friend who has a gallery in St. Louis, had the idea, along with myself," del Re says. It took five years to collect the pieces and involved a sizable investment. The show opened at the Greenberg Gallery in St. Louis in May of 1985 and moved to Marisa del Re's New York gallery for June and July.

What happened? "The sky opened up," she says. "I'll tell you the truth. At the beginning my only concern was, Will people understand these are works of art? Or will they think I have gone into the furniture business? Well, they understood. We sold a few pieces in St. Louis. And in New York the show sold out in two days."

Another speculative venture met with a more guarded reception. This was "Warhol verso de Chirico," an art-historical jeu d'esprit in which Giorgio de Chirico's replicas of his own works were "opposed" by Andy Warhol's duplicates of those works. "The reaction was incredible," Marisa del Re says with a chuckle. "*The Village Voice* loved it. *Art News* loved it. *Art in America* hated it. Or was it the

continued on page 114

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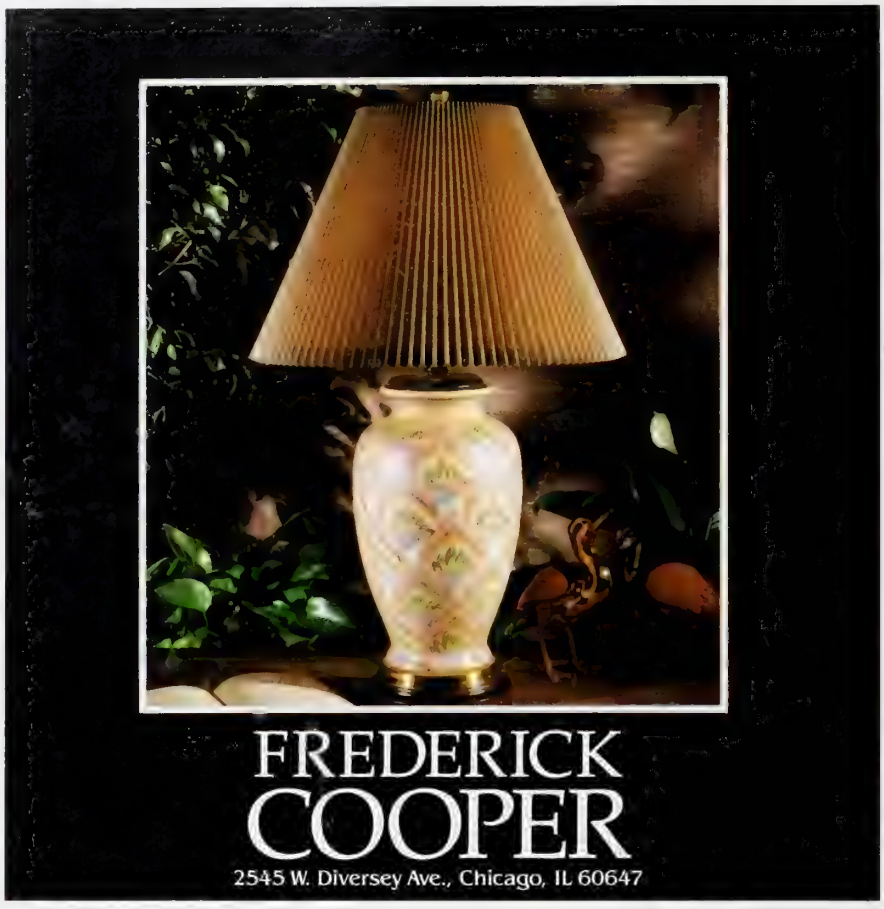

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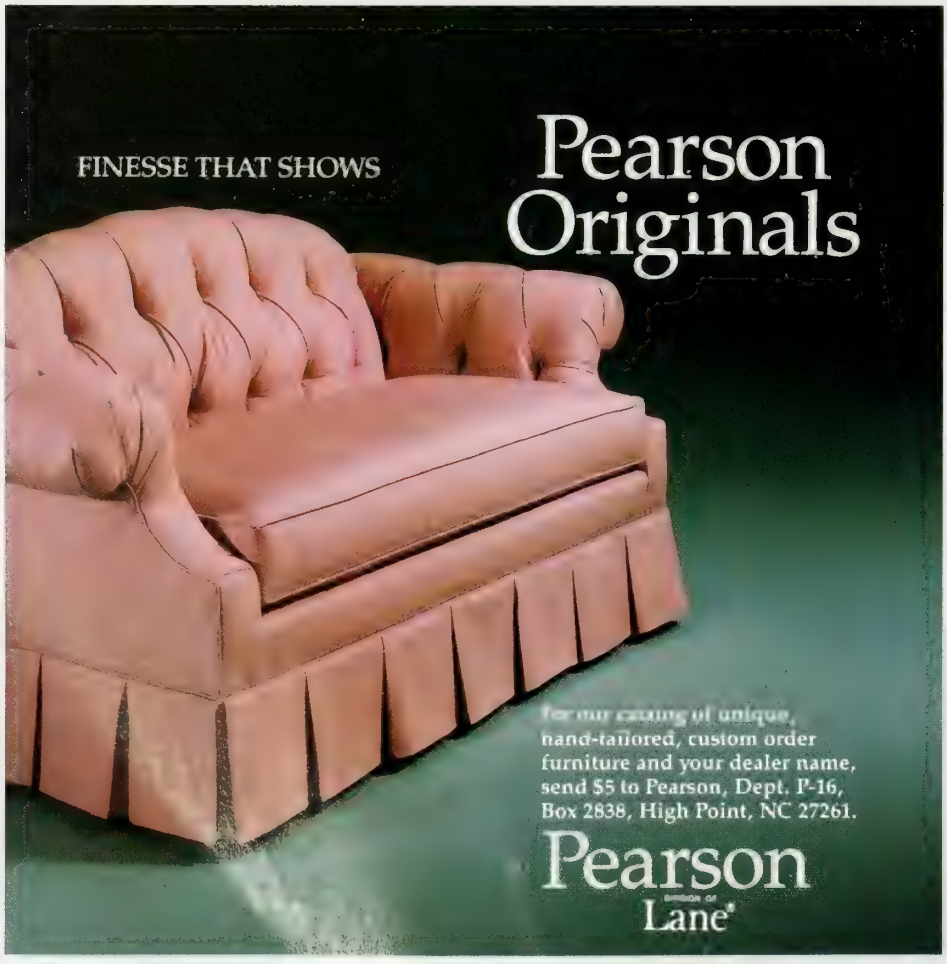
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Marisa del Re's Abstract Principals
continued from page 110

other way around? And *The New York Times* called it a 'travesty of a travesty.' We had thousands coming to the show, but the only interested buyers were de Chirico collectors. The people who usually buy Warhols were not interested in these Warhols."

Marisa del Re's mid-January 1986 show was also enterprising. It was on the late Josef Beuys, whose obsessive, unyielding work, freighted with references to his youth as a Luftwaffe pilot, have given him heroic stature among the young European artists whose work is, in the United States, much better known than Beuys's own. "There were fifteen blackboards," Marisa del Re explains. "They were from a conceptual performance he gave at Documenta 7 in 1982. He took those fifteen blackboards and put them on the floor. Then he painted the wheels of a bicycle with white paint and rode over them."

Just how did Marisa del Re secure a show that would seem to have been destined for one of the large—and

"There was a fire in Rauschenberg's studio, and the firemen took the piece and threw it through the skylight."

highly publicized—cutting-edge galleries in SoHo?

"Well, the Beuys exhibition was realized through my connections," she says enigmatically. "I always try to have great quality. And great quality is something everybody appreciates, including the artist. Actually, when Beuys was told that I was going to have the exhibition, he was very puzzled. He said, 'How come a classy gallery like hers is going to have an exhibition of mine?' My answer was, 'You're a classy artist now!' " And Marisa del Re emits another throaty Roman laugh.□



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ASK DESIGNER Juan Pablo Molyneux what style he works in and he unhesitatingly replies, "Continental." The word has a curiously old-fashioned ring in an age that seems to want in its décor the same almost Aristotelian purity of style—"the English look," "the country look"—that it insists on in its cooking.

But Continental comes naturally to the thirty-eight-year-old designer. The son of an English father (an uncle was the legendary London couturier Colonel Edward Molyneux) and a Chilean mother, Molyneux was raised in Europe and Latin America and given an Ecole des Beaux-Arts education in architecture. It is not surprising, therefore, that his work synthesizes the several strains of his native and acquired cultures.

These work complementarily. In the Manhattan townhouse where Molyneux lives (with his striking wife, Pilar, and an ebullient Scottish terrier named Max) and works (his firm is four years old), a British enjoyment of profusion is stopped well

Grand Allusions in Manhattan

A Designer's Apartment Mixes Cultures and Centuries

INTERIOR DESIGN BY JUAN PABLO MOLYNEUX
TEXT BY MICHAEL M. THOMAS
PHOTOGRAPHY BY PETER VITALE





Rich textures, polished surfaces and a dramatic choice of objects distinguish the Manhattan townhouse of designer Juan Pablo Molyneux and his wife, Pilar. ABOVE RIGHT: Terra-cotta miniatures of Xian soldiers rest on Lucite plinths, illustrating the designer's fondness for unexpected pairings. OPPOSITE: A mid-17th-century mythological tapestry, woven by de Maecht of Paris after cartoons by Toussaint Dubreuil, provides a commanding living room backdrop. Molyneux works at the gunmetal, marble and jasper writing table of his own design. Pair of 19th-century globes from Kentshire Galleries.


INTERIOR DECORATION









short of clutter by the intervention of an innate sense of visual propriety. Molyneux and the generous Palladian spaces of the turn-of-the-century building seem made for one another. He works with strong pieces that can hold their own in the well-proportioned rooms. Molyneux lets such spaces breathe, yet the impression is not one of sparsity. The eighteenth- and nineteenth-century aesthetics central to his vision need company; the balance sought and struck is between luxury and austerity.

Although the first eight years of his career were spent in Buenos Aires, working with a clientele deeply rooted in the past by taste and inclination, Molyneux is no antiquarian. A good many of the furnishings arrayed in his rooms are of his own design. He works extensively with Lucite, finding it a useful and versatile material. His pieces, mainly tables, have been designed for specific placement and function; they have a rightness "found" objects may lack, even though Molyneux is the first to admit that "the charm of some houses are the mistakes." Certainly he is not afraid to take chances. His Lucite rendition of a Chippendale corner cabinet, for example, catches instant attention and prompts a thoughtful pause in surroundings with such traditional resonances.

Everywhere is evidence of an enduring taste for opulent *pietre dure*

PRECEDING PAGES: A traditional beaux-arts parlor was the inspiration for the living room, says Molyneux, whose design incorporates contemporary pieces that "complement without disturbing" the antiques. Flanking a gilded Regency serpent mirror are paintings by Joseph Vernet, *Vue de Marseilles* and *Naufrage*. Tapestry-covered Régence armchairs and an 18th-century Persian silk rug add rich patterning. Silk on sofas from Cowtan & Tout; cotton velvet wallcovering, Brunschwig & Fils.

LEFT: A neutral palette of raw-silk walls and black lacquered chairs simplifies the mirrored dining room. The lush still life is by Abraham van Kalraet. Reflected at right is an 18th-century portrait of the eighth viscount Molyneux. Portuguese Colonial chairs, upholstered in horsehair from Brunschwig & Fils, surround the Molyneux-designed table.



work: travertine, lapis, marble. More attention is paid to hard surfaces and their patination than to fabrics. The table where Molyneux works combines jasper-inlaid Italian marble with a gunmetal frame. Its supports are tipped with brass-and-steel Corinthian capitals discovered some years ago in a London hardware store. Nearby, a smaller table, also metal-framed, has leather as its working surface. A low table in the adjoining sitting room utilizes brass and crocodile. A huge stone vase encases a dramatic burst of flowers. The "look" is therefore in the room itself, a consequence of particular objects, perhaps eccentric in themselves, brought together with authority.

"I have the things I like here," Molyneux says firmly. He is obviously comfortable with his taste. Charged as some of it may be, there's no sense of strain or clash; for all the exuberance of surfaces and materials, the rooms impart a sure sense of calmness and collectedness.

The designer, partly as a result of his background, is entirely at home with design on a grand scale. Categories and trends are effortlessly avoided; juxtapositions are conceived because they are amusing, or simply because treasured possessions need to go somewhere. Strong, even fantastic objects are assembled and allowed to make their own peace with each other, while large surfaces tend to be straightforward. The rich blue silk-burlap wallcovering in the master bedroom, for example, works with the objects like a discreet and able functionary, as does the green velvet of the living room. Active backgrounds have their place but not here, not in terms of the gleaming harmonies Molyneux prefers.

Overall, Molyneux's Continental taste is based on the best and most agreeable of this or that; it is a confident, craftsmanly eclecticism that prefers the well made, the artful, the operatic, the unexpected. And his work will doubtlessly appeal to those with an equivalent self-assurance and openness of mind and eye.□

Molyneux is entirely at home with design on a grand scale.



OPPOSITE: Mirrors and a large-scale tapestry emphasize ceiling height in the master bedroom; dark tones soothe. The columns are of Lucite, one of the designer's favorite materials. At rear are porcelain figures depicting the Chinese zodiac. Lamps from Hansen; Stark carpeting. RIGHT: A detail of the bedroom's allegorical 18th-century Flemish tapestry. The South Italian bombé commode holds Chinese cloisonné double ram vases. Armchairs are Louis XV.

Spirit of the Valley

Simple Pleasures of a Santa Ynez Ranch House

INTERIOR DESIGN BY RON MANN
TEXT BY IRENE BORGER
PHOTOGRAPHY BY RUSSELL MACMASTERS

THE REAL CALIFORNIA—the one of creeks and canyons, dry winds and coyotes—is reachable only by driving through mountain passes on old stagecoach roads. Two natives of the golden land—a husband and wife both involved in the film industry—do this regularly, exchanging their hectic Los Angeles world for their Thoroughbred horse farm several hours north. Traveling inland from the coast, they wind sharply through the steep terrain of a national forest, admire wild flowers jutting out of bare cliffs and watch for deer crossing on the hairpin turns. Just as quickly as the coast becomes mountain, the landscape changes to meadows and long vistas, stud farms, vineyards and amber scrub. It's a few more miles until they reach the town where missionaries and Chumash Indians once lived, then a turn onto their little dirt-road cul-de-sac lined with Chinese elms and they're home.

"We always tell our guests, 'Please don't bring anything but your sweatshirts and jeans.' That's how we live up here," says the wife. "Although I may still have my Baccarat on the

The owners' first priority for their California ranch was a space where they could raise Thoroughbred horses; their second, a place to unwind. The Santa Ynez Valley fulfilled the first requirement, and designer Ron Mann took care of the latter. BELOW: On the living room's whitewashed walls is a stick sculpture by Lori Wolf. Sand-cast bronze plate by Mann. OPPOSITE: A firewood storage area framed with the Douglas-fir timbers used throughout the house adds a sculptural element to the room. A sun-worn Mexican door rests against the wall.







A panoramic view of mountains, valley and forest integrates exterior and interior. The living room's natural tones, materials and variety of textures complement the surrounding terrain. "This is much simpler than any of our other houses, but there are wonderful places to curl up," says the wife. Floors are of bleached wood planks and concrete.

table, we'll sit down in jeans, something I wouldn't normally do in our Los Angeles home. Our life is more casual here." More casual, as well as much more spare.

Several years ago, while living in a house filled with a thirty-year collection of French country furnishings, antiques and memorabilia, the couple was introduced to the Santa Ynez Valley and began to crave a more pastoral life. While planning their own ranch, they learned of a modest house nearby where they could live while construction was going on, and they bought it at once. "I instinctively knew we were going to live here as soon as we came down the drive," the wife recalls. But the couple didn't know whether it would become their permanent country home. The knolltop site surrounded by pastures and a clear view of the Los Padres National Forest convinced them: They would stay.

One of their grown sons soon became thoroughly involved with the renovation that followed. Enamored of a house he had once seen with wide-planked, bleached-fir floors, he located the designer, Ron Mann, and flew up to see him in San Francisco that week. Mann met the couple soon after, and the rapid transformation of the house on the knoll began. But a pivotal decision had to be made first.

"We had to consider whether we would continue to live as we had with all of our things, or live in a much purer way. It was difficult," the wife says. But again she trusted her intuition and sold most of her antiques. "I fell in love with Ron Mann immediately," she adds, "as soon as we started talking about dogs. He loves them as much as I do."

With a passion for nature as well as dogs and Thoroughbreds, the couple wanted the house to reflect the land. Like the terrain, the palette is muted. Swaths of white linen and rubbed concrete echo the snow-capped mountains; the wicker chairs and twenty-foot Douglas fir timbers blend with the ocher valley below.

Major structural changes had to be made. The present dining room was a



ABOVE AND BELOW: On study walls are antique wooden frames found by Mann on a trip to Majorca; they once held stone crushers used to extract oil from olives and almonds. A stone desk flanked by *equipales* seems a natural outgrowth of the wall. Mann calls the stone-and-calfskin lamp the *Santa Ynez* because he designed it specifically for the house.





"terrible little creaky wooden patio," says the wife; the kitchen sink was where the living room sofa is now; the outdoor whirlpool was resituated to overlook the majestic forest across the valley floor. Yet the couple insisted one thing remain the same. When arborists suggested cutting an enormous hanging branch from one of the grandest live oak trees in the valley—the tree under which the couple frequently dined—the wife rebelled and found a creative solution. A Douglas fir timber like those used as structural elements inside the house was adapted as a brace, and the great leafy branch was saved.

Ron Mann has similar feelings about preservation, and the house is filled with reminders of the California past. Small tables in several of the rooms are copies from the originals Mann salvaged when San Francisco's nineteenth-century Sutro Baths closed down. An aged hacienda door leans against a living room wall. Even the lamps that Mann designed, after Roman olive- and almond-crushing cradles from Majorca, bear a curious connection to the California coast: That Spanish island was the birthplace of Father Junípero Serra, premier missionary of the West.

The house successfully unites past and present, as well as structural elements, furniture and art. Nothing is extraneous. In a salute to the Old West, a local seventy-six-year-old





LEFT: A casual dining area was created for "hearty, and many times rowdy, meals," says Ron Mann, "and the view across the valley floor to the Los Padres National Forest is wonderful from here." On the cast-concrete table is a footed bowl holding dried kelp. Salvaged from a shipwreck, a Chinese storage jar adds a weathered touch to the room. ABOVE: The untamed landscape affords total privacy in the breakfast area. Table and bottle vases designed by Mann.

artisan, Al Cochran, branded his fine cabinetwork. And Ron Mann, who designed much of the furniture, approached his work like a sculptor. "I'm interested in the integration of elements and a minimum of art," he says. "I try to make a sculpture out of all my houses, so the environment becomes the art." The family particularly admires the work of one young California artist, Lori Wolf, whose installations and sculptural objects deal with such elemental things as fire, water, air and earth, and several of her artworks have found a natural home here.

Marvelous foliage—deeply colored hibiscus, bright yellow cassia, a white bower of romneya, an expanse of Olympic roses—grows wildly and has as unaffected a look as many of the details inside the house. A wall-high pile of logs, sheepskin throws in a Mexican crate—these items are actually used all the time.

While the ranch is a working one, with trainers and an Olympic-size dressage ring, the house remains a pleasurable retreat. "I exhale when I come in the door," says the son. His mother confirms the feeling: "My mind is always going a million miles an hour, but here I feel undisturbed. There aren't lots of accessories to take my thoughts away. I can really relax, think, muse. I don't want to live with things all around me ever again."

An old Mexican legend warns that if one mistreats one's objects, they will rebel. Here, where the objects have been set free, the owners have been liberated too. They are free now to focus on important things: the land, the animals and their own peace of mind.□



Besides Thoroughbreds, the couple owns five dogs, including K2, who rests comfortably in the master bedroom. The home's quiet simplicity is especially evident here, due to a complete editing-out of color. "We made a commitment to change and live a different way," explains the wife. "Our life is very pristine now."



RALPH LAUREN sees the world as a dreamscape. In these dreams, tweedy men read newspapers in the libraries of London clubs, women whisper to their children in seaside resorts, families gather after meals in cool drawing rooms. Surprisingly few of those tableaux focus on clothes—the first commandment in Lauren's world is that good taste is quiet.

The dream of recreating a culture that is part Ivy League, part Newport and part Fred Astaire has been a constant for Ralph Lauren ever since he began designing neckties in the 1960s. At that time Bloomingdale's in New York was one of the only stores willing to carry his creations—and then without his label. Lauren refused, the store reconsidered, and Polo was launched. Twenty years later he has won nine Coty Awards, his wares are featured in untold department stores and some seventy-five Polo/Ralph Lauren stores around the world—a success story made more remarkable by Lauren's inability to sketch and his refusal to participate in the social rites of New York.

Success provided Ralph Lauren with an Angelo Donghia–designed apartment on Fifth Avenue, houses in Jamaica and Long Island, a Colorado ranch and a brace of sports and racing cars. Until recently, however, he has felt not quite complete: No matter how well he pleased his customers and outperformed his colleagues, he still lacked a Manhattan flagship store.

And for Ralph Lauren, not just any shopfront would do. "I've always thought that showing clothes in a townhouse would be the ultimate for me," he says. "I look at clothes as part of the environment. When I see people who are dressed well, it's all part of where they are, how they live. It's not a model standing in front of a door saying, 'Hey, look at my lapels.' "

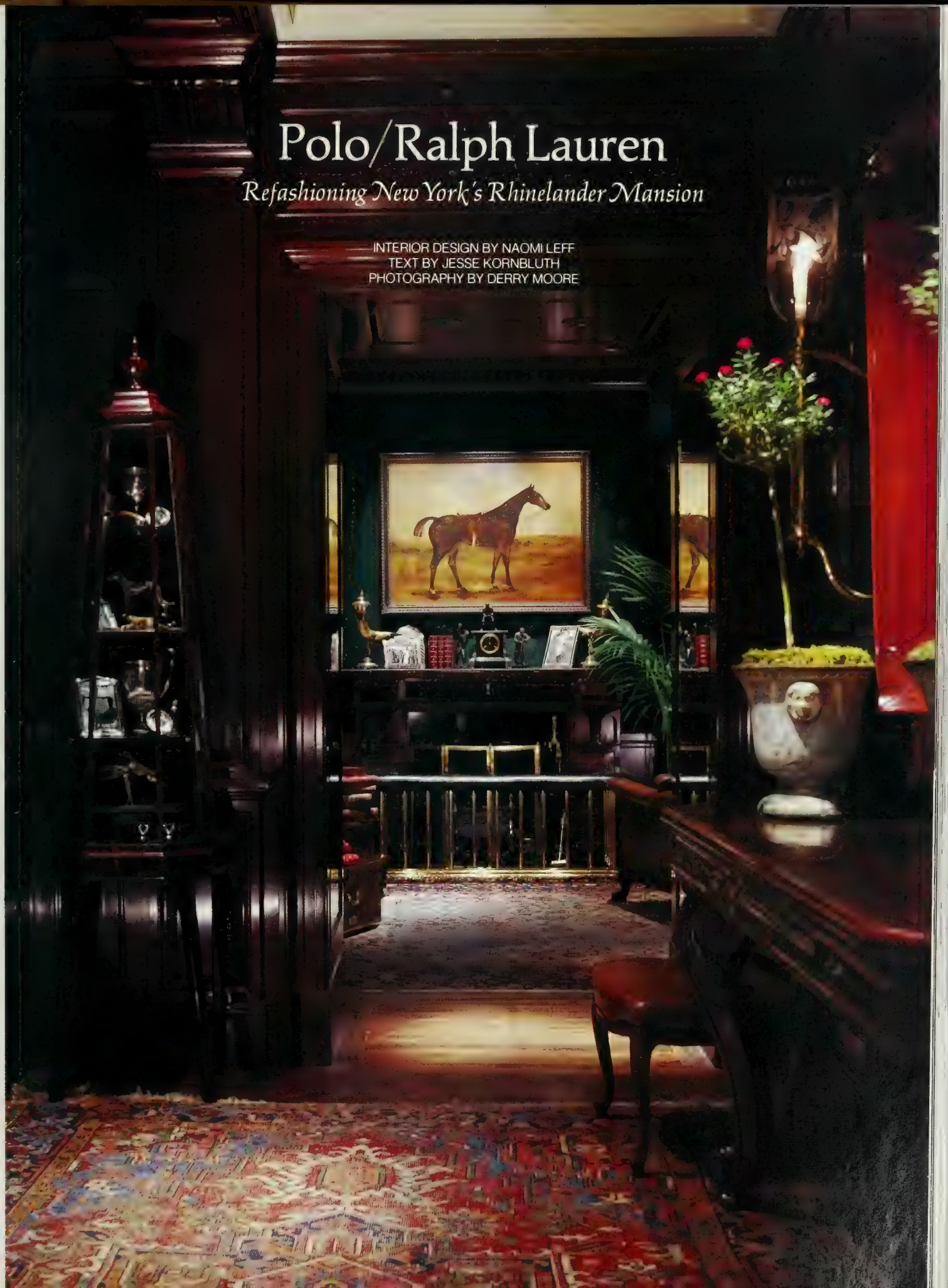
There is no shortage of New York townhouses, but Lauren's requirements were exacting. He wanted a townhouse on Madison Avenue. And he wanted a townhouse spacious enough to contain the breadth and



The landmark Rhinelander Mansion on Madison Avenue provides a distinguished setting for Ralph Lauren's new Manhattan store, designed by Naomi Leff.



"I look for what's missing in the world," says Lauren (above), who had the 1895 townhouse restored to its former splendor. OPPOSITE: A clublike atmosphere prevails in the mahogany-paneled lobby. Side table and horse portrait provide English accents.

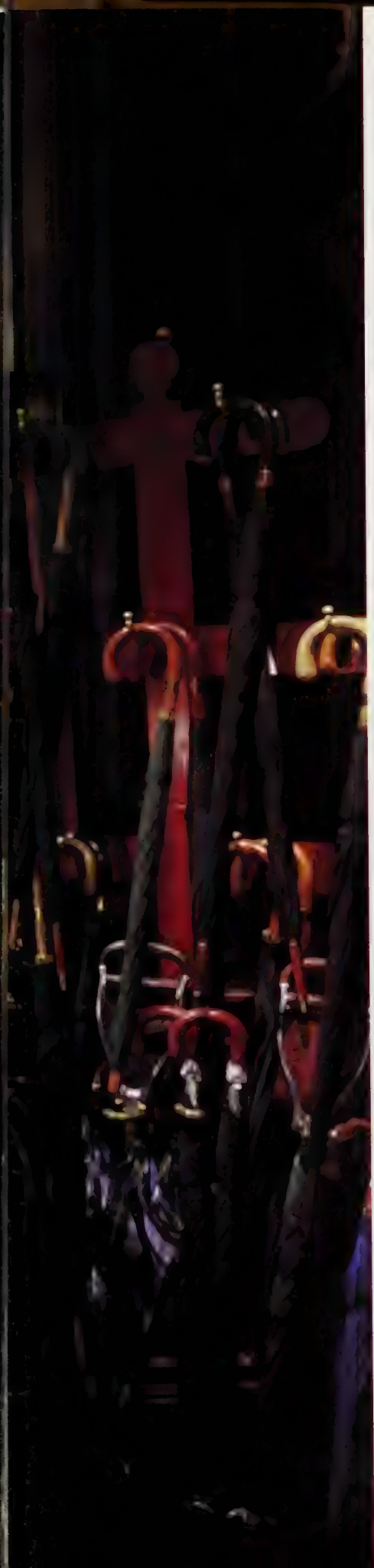


Polo/Ralph Lauren

Refashioning New York's Rhinelander Mansion

INTERIOR DESIGN BY NAOMI LEFF
TEXT BY JESSE KORNBLUTH
PHOTOGRAPHY BY DERRY MOORE







LEFT: The old-world charm of polished wood, Persian carpets and a coffered ceiling characterize the first floor's central hall. Tie table was created from a Scottish law desk and an English dining table. ABOVE: In the men's footwear salon, shoes are arranged in a converted brass showcase and on a circa 1870 octagonal table. Riding accessories are English. Blanket on chair from Ralph Lauren Home Collection.

variety of his work. Such venues are scarce, but Ralph Lauren is persistent. At the end of 1984, he acquired the lease on the Rhinelander Mansion, the Renaissance Revival structure at the corner of Seventy-second Street and Madison Avenue, perhaps the most prestigious retail location in New York. This spring, the townhouse became the crown of his creations, a twenty-thousand-square-foot Polo/Ralph Lauren store that encourages customers to amble through four of the mansion's five floors, settle in for tea sandwiches and, if the impulse strikes, actually make a purchase.

But on first visit commerce is secondary. Although the merchandise looks as if it has found the setting it was made for, the building itself is what initially captures the eye and the imagination. The main entrance brings customers onto the men's furnishings floor, with shirts on one side, shoes on another. The center of this large mahogany-paneled space has been given over to antiques—one-of-a-kind cigarette cases, silver



decanter sets and tartanware—that seem more like exhibits than items for sale. This is a clever strategy: Nothing here distracts from the hand-carved balustrades of the monumental staircase that fairly commands a visit upstairs.

On the second floor, vaulted corridors lead to the men's clothing salon, where Persian carpets and a view of Central Park predominate. At the other end of the hall, models of zeppelins and biplanes, doughboy kits and nostalgic pictures of old sports heroes make the boy's department as crowded as a young man's room circa World War I.

The décor shifts to light walls on the third floor, where Lauren's women's wear is displayed. But the store's increasing informality reaches its peak on the fourth floor, where individual rooms featuring items from his home collection are so completely outfitted—including singing birds in one room, postcards on a desk in another—that the store-as-home image is entirely credible.

The burnished, lived-in feeling that is the store's unifying quality re-

ABOVE: A display niche reveals one of several vignettes in the third-floor women's gallery. Vintage polo photographs form a backdrop. BELOW: A split staircase with cast-bronze balusters leads from men's furnishings to the central hall. Brass chandelier is Dutch.



flects Lauren's admiration for tradition—Harvard clubs and European institutions like Lobb, Purdy's and Hermès. But in the process of transforming the Rhinelander house into an instant institution, its own history has been obscured. For this was not a building that had been lovingly preserved; on the contrary, when Lauren took it on, the mansion was more or less a wreck.

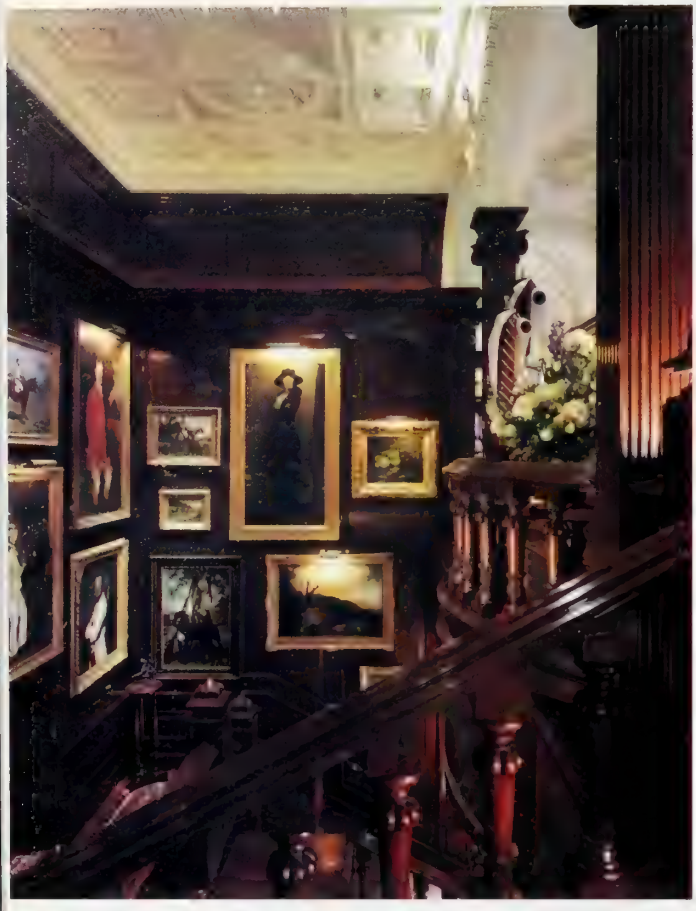
Gertrude Rhinelander Waldo, inspired by the château at Blois, had the limestone house built in 1895 for an estimated $500,000. There was a marble staircase, a ballroom, even a bowling alley in the basement. But there was no tenant. Mrs. Waldo inexplicably decided not to move in, leaving the building vacant for its first three decades. In recent years the first floor



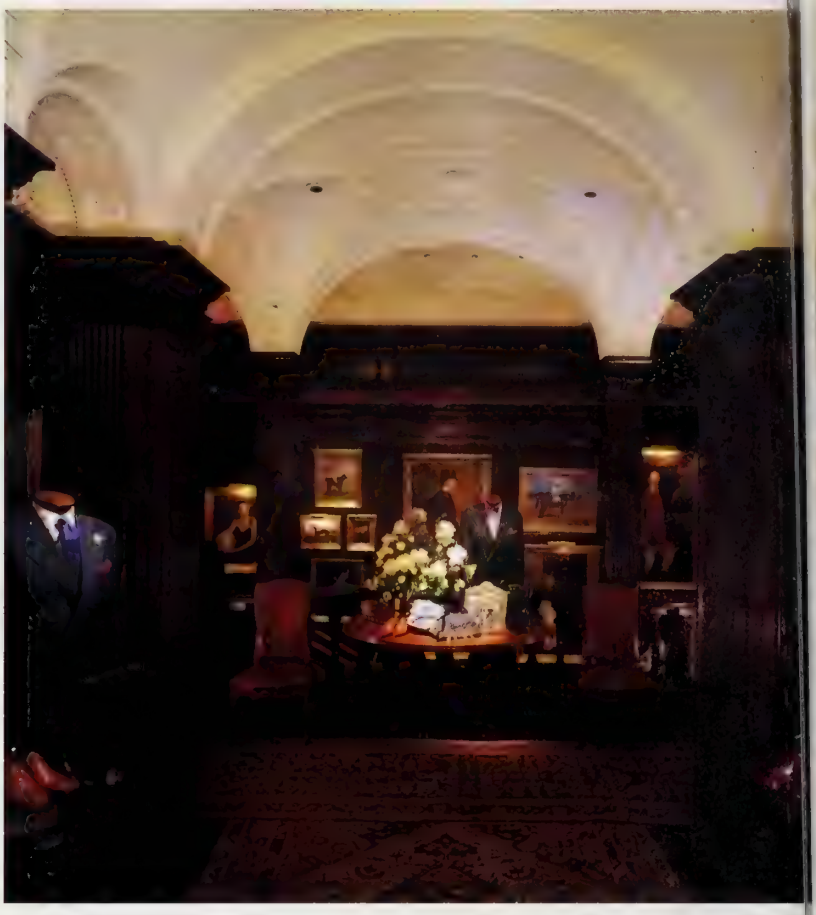
RIGHT: The upper portion of a mirrored 19th-century buffet now holds a selection of ties, which also drape an antique mannequin from a Savile Row haberdashery. A curved-glass display case contains men's toiletries. The 1930s photographs are by Bill Brandt and Jacques-Henri Lartigue.

BELOW: The concept for the first-floor counter was inspired by reception desks in English men's clubs. Etched-glass Art Déco polo scenes previously adorned the Polo Lounge of the Westbury Hotel.





Portraits and other paintings embellish the walls of the monumental mahogany staircase.



The second floor's vaulted plaster ceiling was one of the few elements of the original mansion to survive virtually intact.

had been rented out to shopowners.

In the fall of 1984 designer Naomi Leff walked through the house and declared that restoration was possible. "But I was speaking more as an archaeologist than a designer," she says. "Only one ceiling was in good shape. The rest of the building would have to be recreated from a splinter of mahogany paneling here, a scrap of carved plaster there."

But it was Lauren's timetable that almost made Leff despair, despite her experience in creating polished looks in Paris as well as several Polo/Ralph Lauren stores in the United States and Canada. For although she'd have almost a year to plan the renovation, the lease would only become Lauren's

continued on page 220

RIGHT: Men's clothing is located in the former grand salon. Waterford crystal chandelier dates from the early 19th century.

OPPOSITE: Light walls, an Aubusson carpet and blue-and-white porcelains brighten the women's clothing area, once part of the third-floor family quarters. Mirrored vitrine originally from Cartier in Paris.







Items from the Ralph Lauren Home Collection are showcased on the fourth level.
ABOVE: The Summer House Room evokes country interiors.

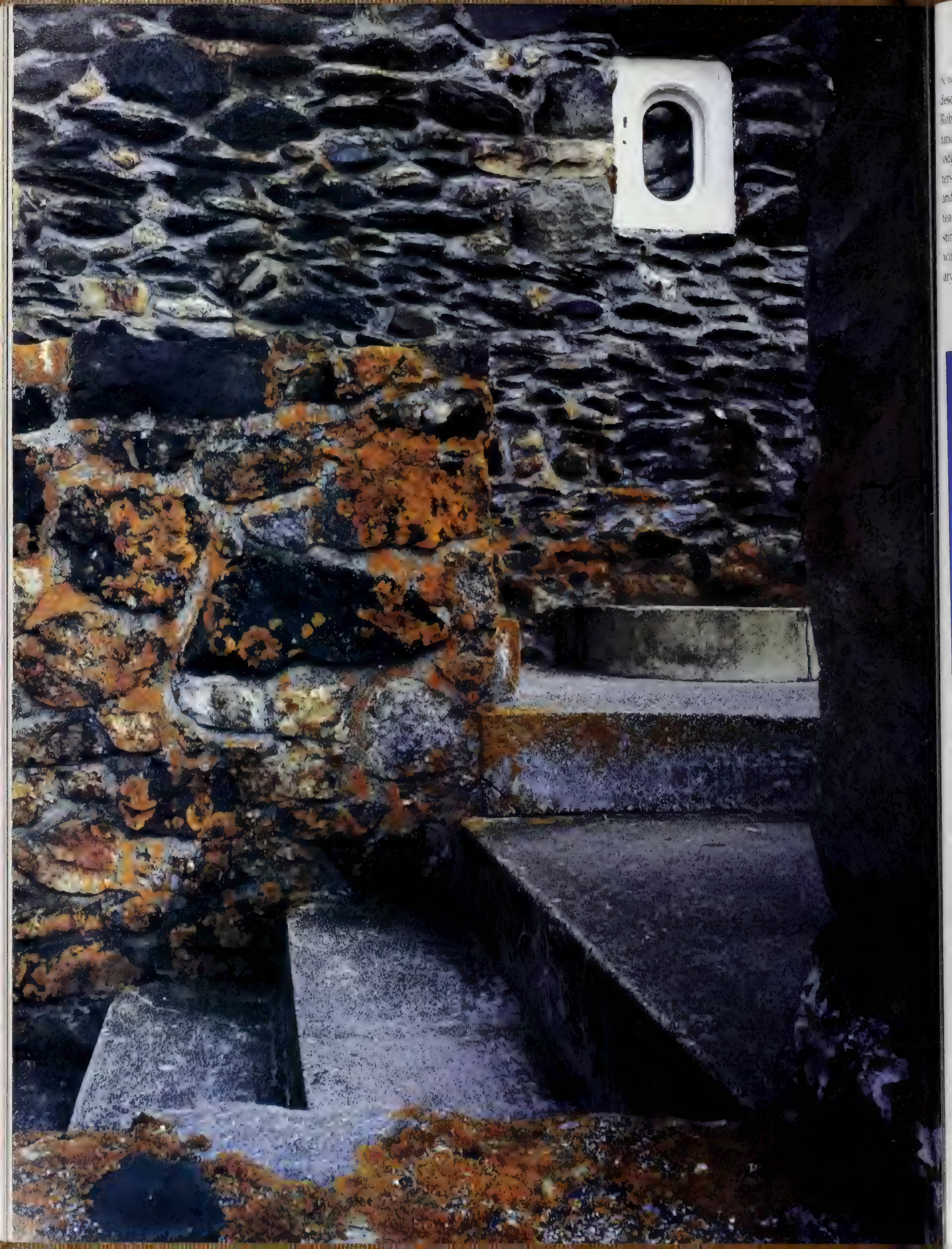
RIGHT: In the Fishing Room, a 1930s American screen depicts famous ships. A framed 18th-century mariner's map adds to the nautical theme.

BELOW: A draped bamboo bed, a planter's desk from Barbados and a woven porter's basket encourage the tropical tone of the Jamaica Room.





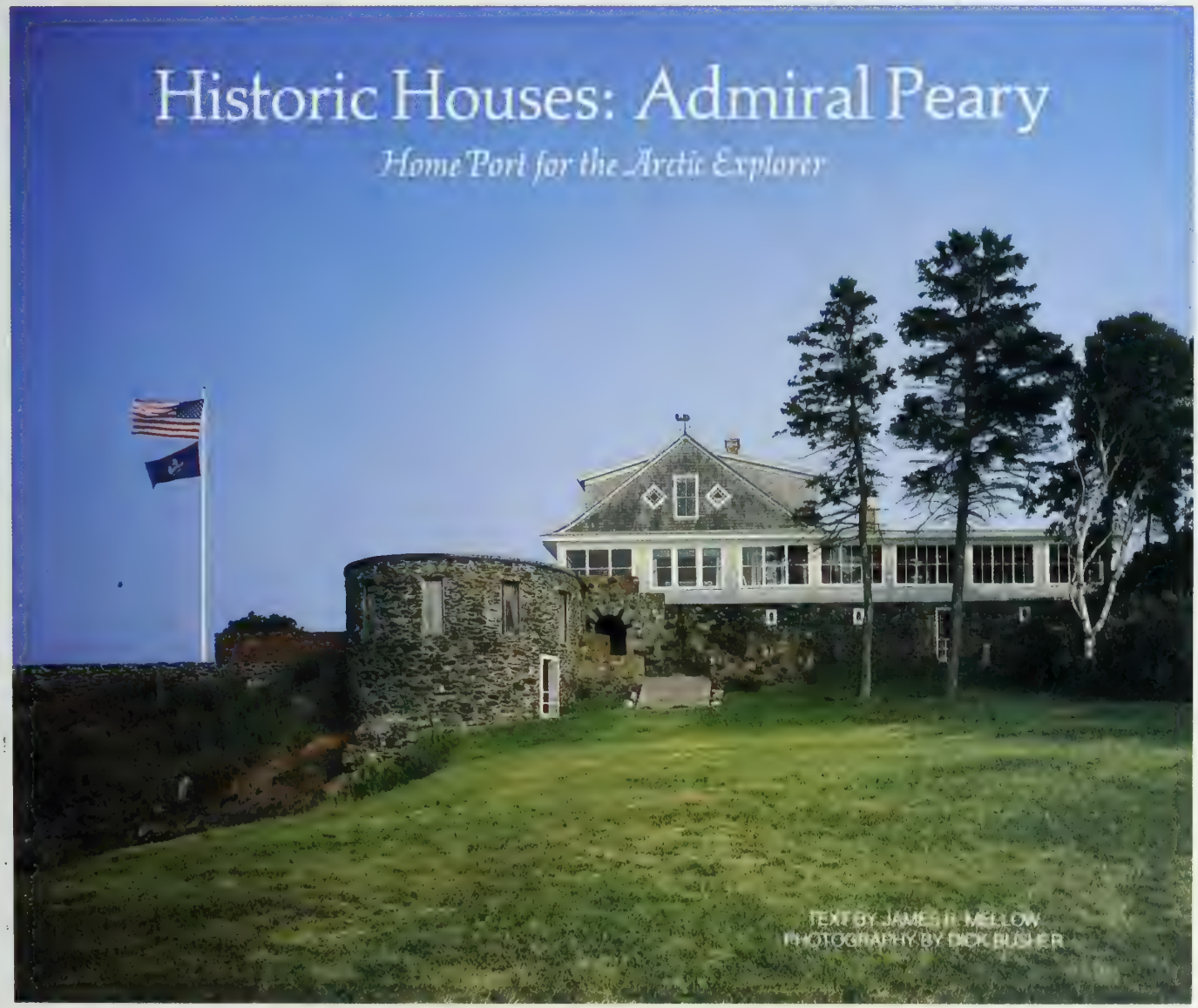

K.L.R.



IN WHAT HE CALLED "the great white desolation" of the Arctic, explorer Robert Edwin Peary had many habitations: cramped one- and two-room lodges that served as base headquarters for his polar expeditions; tents and igloos that sheltered him and his teams from the sudden blizzards, stinging ice storms and gale-force winds that interrupted their secondary explorations along the coast of Greenland and over the vast, treacherous wastes of the inland ice.

These incredible hardships were only a part of the preparations for Peary's assault on the North Pole, that ultima Thule of nineteenth- and early-twentieth-century explorers, many of whom perished in their race to be first at the pole.

But home for Peary was Eagle Island, a wild, isolated outcropping of granite in Maine's Casco Bay. Born in Pennsylvania, Peary had first explored the island as a schoolboy during a camping trip in the 1870s. Then and there he decided that one day he would own it. It was not until the early 1880s, however, when he was a draftsman for the Coast and Geodetic Survey, that he scraped together the money to buy his island. Some twenty years later, when he was a lieutenant



ABOVE: When Arctic explorer Robert Edwin Peary bought Maine's Eagle Island in the 1880s, he was fulfilling a boyhood ambition. The cottage, built over twenty years later as a home for himself and his wife and children, reflects his love of ships and the sea. The basement substructure has portholes for windows, and the weather vane is a model of Peary's ship, the *Roosevelt*. OPPOSITE: Lichen colors the stones of the entrance stairway. FOLLOWING PAGES: The three-sided fireplace in the living room has a mirrored chimney, and each opening is faced with a different type of indigenous rock. Center photograph on the mantelpiece is of the *Roosevelt*.







The cottage looked like nothing so much as the pilothouse of a ship with stone decks, heading on a northeasterly course toward Harpswell.



in the navy, a noted explorer and a family man, he hired a mainland carpenter to build a modest cottage on the island—for a fee of $500.

The family consisted of Peary, his intrepid wife, Josephine, and their two children. Jo Peary had already taken part in two of her husband's polar expeditions—much against the advice of family and friends. In 1891 she became the first non-Eskimo woman to winter over in Greenland. Pregnant on the second expedition, in 1893, she gave birth to a daughter, Marie Ahnighito, and later recorded her experiences in a book, *My Arctic Journal*. The Eskimos' name for the infant was Snow Baby, and Peary, a confirmed diarist, noted that entire Eskimo families journeyed from faraway Cape York in the south "to satisfy themselves by actual touch that

OPPOSITE: The bronze eagle on the dining room table was originally stationed at the northeast corner of Eagle Island. Through the kitchen door at left of the eight-foot mirror are shelves of china Peary found in a cache abandoned by the ill-fated Greely expedition of 1882-4. ABOVE: The pump at the slate sink in the kitchen drew water from a cistern. Light was from a ship's angle lamp, designed to remain level despite the pitch and roll of a vessel.

she was really a creature of warm flesh and blood, and not of snow, as they at first believed."

Like his friend Teddy Roosevelt, Peary was a believer in rugged individualism and the healthy life. His son, Robert Peary, Jr., was only eight months old when the family tented out on Eagle Island in 1904 while Peary supervised the building of the cottage. From that time on, except when he was away on one of his northern trips or on a fund-raising campaign for his expeditions, the family routinely settled at Eagle Island from early spring to the beginning of hard winter in November, after which they returned to Washington, D.C. Young Robert proudly told a reporter, "We stay in Washington every winter, but we really live on Eagle Island."

Peary called the island his promised land. The cottage interiors were trim and shipshape, with pine paneling in the popular turn-of-the-century manner. Eventually a large kitchen/dining room ell was added to the main building. (The old dining room, dubbed "the igloo," was lowered over the cliff to a ledge and served as a guesthouse until it was washed away in a winter storm.) The cottage's resemblance to a ship was even more noticeable when the original structure was raised on a stone cellar foundation punctuated with portholes, with stone bastions on either side, one of which served as Peary's library. The cottage, with its many-windowed porch, looked like nothing so much as the pilothouse of a ship with stone decks, on a northeasterly course toward Harpswell.

Peary valued isolation. There was no dock; provisions were brought by boat from Harpswell and Portland, then loaded on a flat-bottomed rowboat and ferried to the beach below the house. When the telephone company offered to lay a cable out to the island for $5,000, Peary said he would pay them $10,000 not to.

The house at Eagle Island is a repository of souvenirs and trophies from Peary's many trips. Curio cabinets hold his collection of minerals and bird's eggs and Eskimo carvings. From Fort Conger, one of the base lodges of the ill-fated Greely expedition of the 1880s, in which a number of men died of starvation while awaiting a relief ship—there were persistent rumors that the seven survivors had resorted to cannibalism—Peary brought back chinaware and a coat, grim reminders of the perils of Arctic exploration. He needed none; he had come dangerously close to starvation himself, as well as other hazards. He struggled through one of his eight official polar expeditions with a broken leg; on another, more grueling still, most of his toes had to be amputated because of frostbite.

He was a man of indomitable will; his ambition was as unyielding as the granite on which he built his house. He was thorough and methodical in his planning; the Eskimos said he returned every year like the sun.

Peary disdained anything that suggested flashiness. "The more dramatic the expedition, the less efficient the leader," he said. He was a stern taskmaster, but he never demanded more from his colleagues than he was willing to do himself.

He was ordinarily a taciturn and private man; his son could not recall his father's making any memorable display of his feelings for Eagle Island. "He didn't have to," the younger Peary claimed. "It was evident in his looks and his behavior when he was on the island." But in the privacy of his diaries, there was another Peary, with a softer, sentimental side. On one of his late expeditions, catching sight of some Eagle Island photographs of Jo and his son that had been stuck in a book, Peary admitted in his diary, "The sight of them nearly broke me up." Once, giving a dinner at Eagle Island for his former classmates at Bowdoin College, he thoughtfully placed class photographs of his guests, taken thirty-five years earlier, beside their plates.

Perhaps there was some truth in Robert, Jr.'s claim that Eagle Island was the family's true home. It was there, at that other and opposite pole of his life, that Peary may have really lived. It was there that he planned his campaigns against the pole, considered the ships and the men and the itineraries. It was in the quiet of his study, probably, that he wrote the narrative accounts of his adventures: *Nearest the Pole*, published in 1907, and *The North Pole*, 1910.

Certainly it was fitting that his family was on Eagle Island that September day in 1909 when one boat and a reporter brought the delayed news that Peary had finally reached the North Pole. A second boat

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It was there, on Eagle Island, that he planned his campaigns against the pole, considered the ships and the men and the intineraries.

ABOVE: The furniture in Peary's bedroom reflects the simplicity of life on the island, but the jacket hanging beside the bed is a dramatic reminder of the risks inherent in an explorer's life: It was among the items found at the base camp of the Greely expedition. BELOW LEFT: On the glassed-in front porch a mail pouch from the *Roosevelt* rests beside a wooden model of a channel lock invented by Peary when he participated in a survey of the Nicaragua canal route from 1885 to 1887. At left are the explorer's snowshoes. The steel-ribbed leather trunk was built for rugged treatment; as a student returning to Maine, Peary would throw it off the moving train near Brunswick, where he lived, and pay a boy to drag it the rest of the way. BELOW RIGHT: Peary's son, Robert Jr., wrote that in his father's eyes, Eagle Island's "rocky bluff was the prow of a great ship."







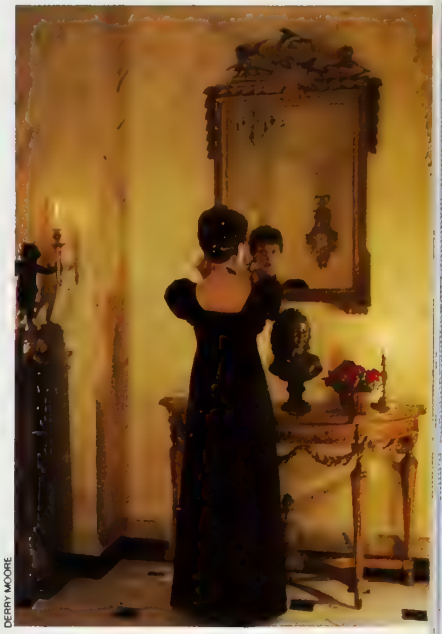
PETER VITALE

A Louis XVI marquetry *secrétaire à abattant* by Roger Vandercruse Lacroix, made of exotic woods accented with bronze-doré mounts, is paired in the drawing room with an 18th-century Italian Rococo mirror. A coromandel screen, lyre-back chair and George II stool, one of a pair, complete the vignette.

A Passion for French Style

Lee Thaw's Old World Maisonette in Manhattan

TEXT BY CHRISTOPHER BUCKLEY



DERRY MOORE

RIGHT: Mrs. Lawrence Copley Thaw stands before a Louis XVI-style mirror in the marble entrance hall of her Park Avenue apartment. The array of fine eighteenth-century French art and antiques is testimony to her late husband's offhand wish to "find a few things that won't go out of style." BELOW: Louis XVI–style armchairs, gilded pilasters and an Aubusson rug distinguish the drawing room, dominated by Largillière's *Countess de Montchal in Her Wedding Dress*, which Mrs. Thaw feels "is one of the most radiant Largillières ever."



PETER VITALE



ABOVE: Silver candelabra, stemware and a Chinese Export tureen are juxtaposed with an 18th-century Japanese screen. OPPOSITE: In the library, *Portrait of a Cavalry Officer* by Joseph Wright of Derby hangs above a Louis XVI Delorme commode flanked by a pair of carved mahogany chairs attributed to Georges Jacob.

THE ENTRANCE TO the maisonette is just off Park Avenue, right in the middle of what the owner, who works for Sotheby's real estate division, refers to as "that most golden of all gold coasts," New York's Upper East Side.

She is Mrs. Lawrence Copley Thaw, the petite and kinetic widow of an adventure-minded member of the New York Stock Exchange. The late Mr. Thaw used to throw together his six-month-long safaris and film-making expeditions to Africa and Asia in a matter of days.

"And that's how he bought his art and furnishings," recalls Lee Thaw. "The miracle was that some of it was very good." Indeed it was, not surprisingly, since he had grown up mostly in Europe, surrounded by eighteenth-century French furniture "and an old master or two."

Mrs. Thaw and her husband bought their maisonette in the early fifties. Upon surveying its blank walls she suggested—"with more courage than conviction"—that perhaps they should help young American painters. "At once he kindly said yes," Lee Thaw continues, "but then added the coup de grace: 'As soon as we find a few things that won't go out of style.' "

They flew off to Paris, where she quickly discovered that her new husband had a "total but almost cavalier devotion to all Louis XV and XVI furniture. He felt that the era's gifted craftsmen could do no wrong." Nevertheless, she adds, "all the Parisian ecstasy over provenance seemed to him exaggerated. He did not care that the duc de Penthièvre had sat on this chair, or that the princesse de Lamballe had written on that desk."

Despite her husband's whirlwind style, says Lee Thaw, "not everything went wrong," as these rooms will attest. Her friends most often choose to







PETER VITALE

sit in the large drawing room of the maisonette, attracted there by Lee Thaw's "Good Fairy"—a Largillière portrait, *Countess de Montchal in Her Wedding Dress*. The Impressionists were already wildly priced when Mrs. Thaw and her husband began collecting, so when she suggested the out-of-fashion, eighteenth-century Largillière, he agreed. She speaks of the painting with rhapsodic fondness, calling it "Largillière in Love" for the "tender prettiness raised to radiance" of the young bride.

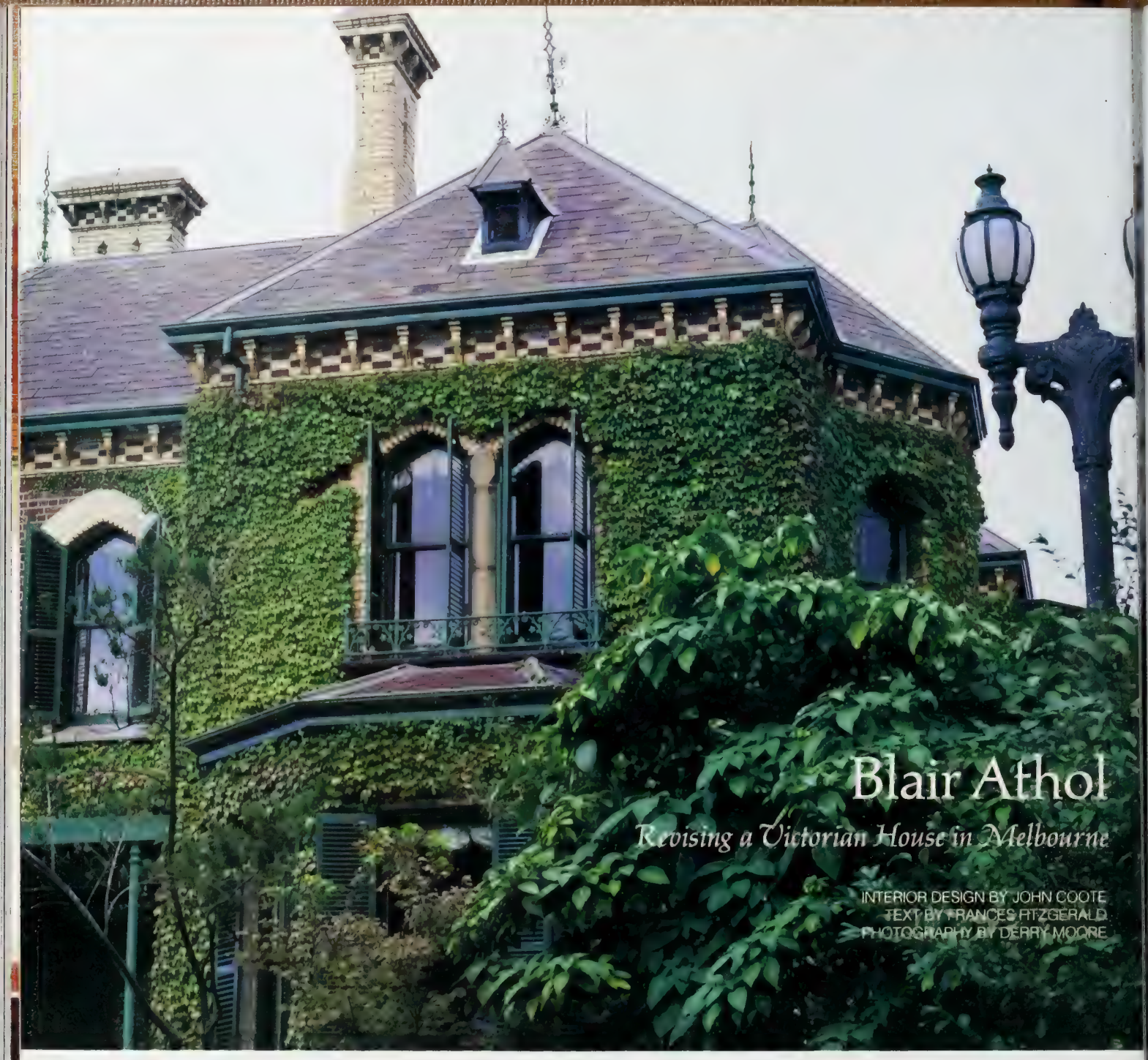
A velvet love seat in the drawing room came from the collection of the late Consuelo Vanderbilt Balsan, the swan-necked beauty of John Singer Sargent's portrait of the ninth duke of Marlborough and family. Nearby is a Louis XVI secretary of tulipwood, sycamore and purplewood marquetry. Asked if she uses it, Lee Thaw replies, "Certainly not. I write in bed, with papers all over the floor."

Across the drawing room's eighteenth-century Aubusson rug, with its rare blue background, its pattern of flowers, garden tools and ladies' hats, are Mrs. Thaw's "most exceptional" pieces of furniture.

They are a pair of Louis XVI cabinets, of ebony, bronze-doré, pewter and tortoiseshell in the manner of Boulle. Mr. Thaw "gave in" to them after she found them at Sotheby's in London. They were part of the collection of the late Lord Ashburnham, whose ancestor bought them at auction in 1788 from the duc de Richelieu, "that famous rake and supporter of Voltaire." Mrs. Thaw produced a volume in which the cabinets were described as *meuble à hauteur d'appui*

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"When I'm home by myself," says Lee Thaw, "I find the mix of old pieces a great serenity. Perhaps—in fashion or not—French furniture is one of life's invitations to happiness." Her bedroom features a mahogany Empire bed and chest ornamented with bronze-doré swans and figures of Love and Time, along with a Directoire-style table and painted armchair. Walls are covered in a Neoclassical toile de Jouy print.



Blair Athol

Revising a Victorian House in Melbourne

INTERIOR DESIGN BY JOHN COOTE
TEXT BY FRANCES FITZGERALD
PHOTOGRAPHY BY DERRY MOORE

An imposing Victorian house known as Blair Athol, just outside of Melbourne, has been restored to reflect the adventurous spirit of Australia.

THE INTERIOR OF THE KIMBERLEY house takes its theme from landscape paintings of the Australian outback. The clean lines and the great proportions suggest the vast spaces of the continent, and all day long light pours in through the tall windows and the semi-opaque glass wall over the stairs. Walls, carpets and furniture coverings are in tones ranging from off-white to sand to golden yellow to deep ocher. The textures too suggest the subtle variations of the desert: the silky woven carpets, the nubbly wool of the sofas, the tentlike folds of the curtains, the natural sandstone floors. The brass fixtures and the antique shaving stand in the master bath and the nineteenth-century Australian bird prints in the library recall the travelers who first explored the dry continent.

The house is spare—elegantly so—but it is hardly spartan, for like the desert it has its splashes of color, its lush oases. The conservatory next to the big kitchen is filled with palm trees, ferns and brightly colored lovebirds, canaries and finches. In the garden a peacock or two may strut by the swimming pool. And in the carriage house just



Ivy covers much of the decorative brickwork, and used brick borders the green-tiled pool. At the rear, a contemporary conservatory was added.

behind the green-tiled pool there is a hot tub and a sauna.

The décor, supervised by young Melbourne designer John Coote, is not just taken from Australian paintings; it was intended as a backdrop for a sizable collection of them. In the mid-seventies Craig and Connie Kimberley began to buy the works of contemporary Australian painters such as Sir Sidney Nolan (who now lives in Wales), including those less well known outside the country: Brett Whitely, Tim Storrier, Bryan Westwood and Arthur Boyd. As it turned out the Kimberleys bought the best, and their collection, not at all fashionable at the time, has become an important one.

The Australian pictures, Australian references and the spare modernism of the design make the Kimberley house avant-garde, even radical, in its context. Until recently the tendency of most Australians with means has been to follow English tastes and English styles. In Melbourne, the bastion of the financial and social establishment, even new money aspires to the casual eclecticism of English landed-gentry families who have had their pictures, their homes, their silver for centuries. But Craig and Connie Kimberley



In the library off the entrance hall, a collection of mid-19th-century lithographs of Australian birds by John Gould decorates the fireplace wall. Near a rush basket are assorted duck decoys; on the durrie rug stands a Japanese lacquered table.

wanted to make it new—and to celebrate Australia. "It's a new country," Craig Kimberley says, and when he says it the remark, so often used as a form of apology, comes alive with excitement and a sense of possibility.

The house, called Blair Athol, was an adventure in itself for the Kimberley family. To look at the interior today—with its unity of composition, its impeccable detail—one would imagine it had been done in a single motion, the owners having handed the designer a blank check and walked away. But nothing could be further from the truth. Built in 1868 and named after the Scottish village whose homes it was said to resemble, Blair Athol has had three previous owners. When Connie Kimberley found the Victorian house in 1977 it was a complete shambles—no one had lived in the main part for years. But she had been looking for three years for such a house, so the Kimberleys bought it and moved in with their two young children.

They found an interior designer through an advertisement in the Australian National Trust magazine. John Coote, then in his late twenties, was almost unknown in Melbourne and had never done anything on the scale of Blair Athol before. He told them he wanted to take out a good many of the interior walls, rebuild a number of the ceilings, take out the elevator that ran through the center





ABOVE: The sitting room is defined by light colors and bay windows. Among the owners' collection of Australian art are a painting of Sydney Harbor by Brett Whitely and a work by Sir Sidney Nolan. LEFT: The conservatory, with birds in antique cages, was built to catch the winter sun. An English plant stand and French baker's rack are both 19th century.

of the house and make a few other major alterations. To his surprise the Kimberleys agreed. (They had seen many half-hearted renovations they didn't like.) "This house was the turning point in my career," Coote says. "Since then I've done even bigger houses and a good deal of corporate work, but I've never done anything as pure and uncompromising as this."

The renovation took six years—six years during which the family lived continuously in the house. Explains Connie Kimberley, "First we lived on the top floor for a bit, then we lived in a corner of the first floor with a makeshift shower. We had to move the kitchen twice. I tell you, it was an



interesting experience. But John always had the perspective, and he was right.

"We enjoy this house," she continues. "It's not a showplace. We really use it—we live in every room. The children have their friends in, and we often give dinners for eighteen or twenty people. Craig gave me a birthday party here last year—we had a tent up over the garden and two hundred and thirty people came for dinner and dancing."

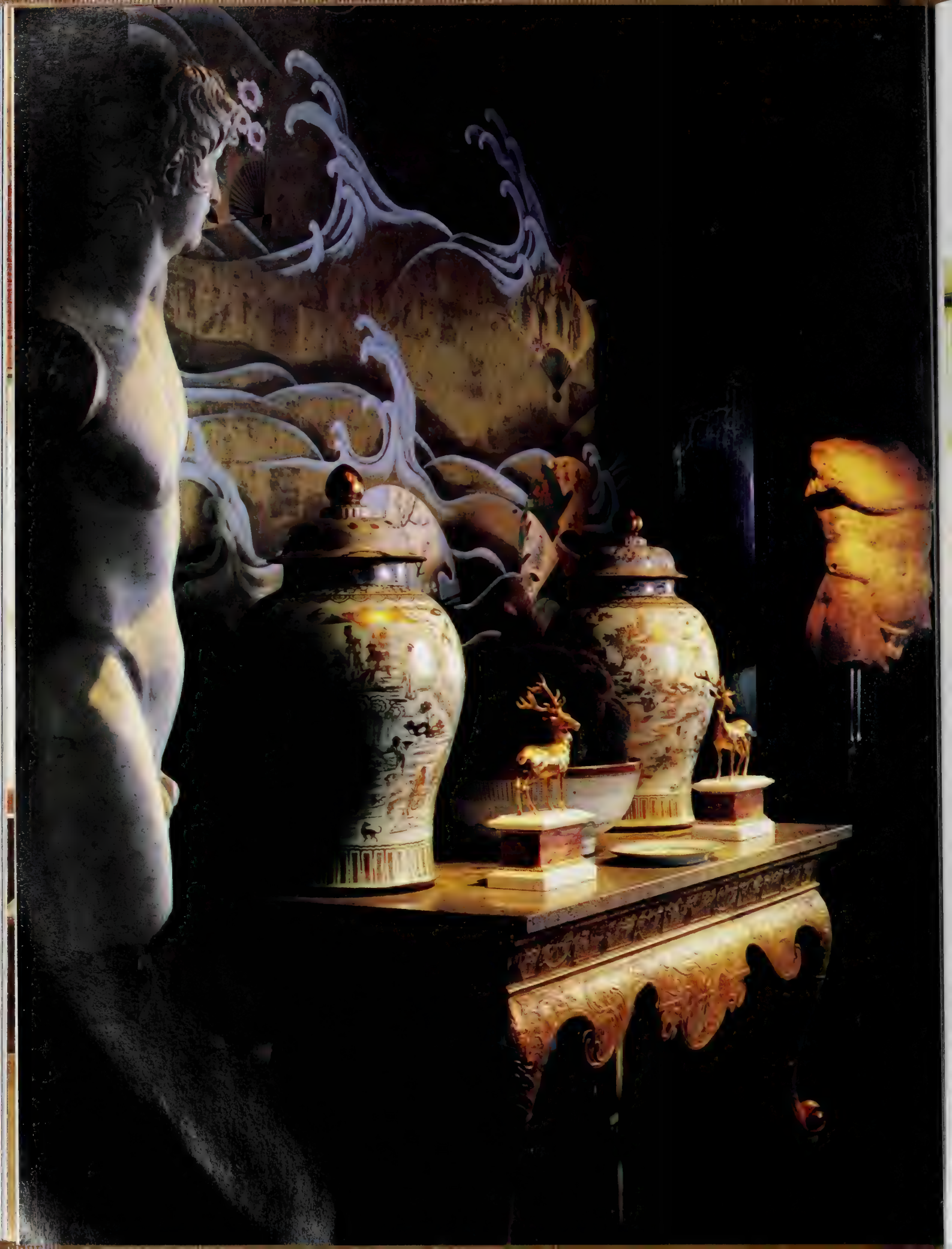
At forty-five, Craig Kimberley is one of Melbourne's most successful young entrepreneurs. He started a jeans business fifteen years ago with a few thousand dollars in the bank and now not only manufactures his product but has nearly two hundred stores around the country. He and his wife—a director in the business—have such vast energies



OPPOSITE: The shell of the old stables was left intact and the interior converted into a poolhouse. A marble-topped counter repeats the curvilinear motif of the stairway, which leads to a billiard room. A Chinese yoke-back chair adds sculptural interest to the corner. Floors are of natural Australian sandstone. ABOVE: Large windows emphasize the master bedroom's garden and ocean views. Furniture includes an 18th-century-style oak bench and leather-covered Louis XV armchair. A delicate print unifies the dust ruffles, pillows and Austrian shades. Painting by J. Will Ebrant.

that they seem to be tapped into the country's still-buried natural resources. He is an avid jogger who is also learning to ski, scuba dive and ride to hounds, and the rest of the family shares his love of adventure.

In fact, to spend any time in the Kimberley house is to realize that its clean lines and vast proportions are the only possible containers for the Kimberley energies.□



Inspired Eclectic

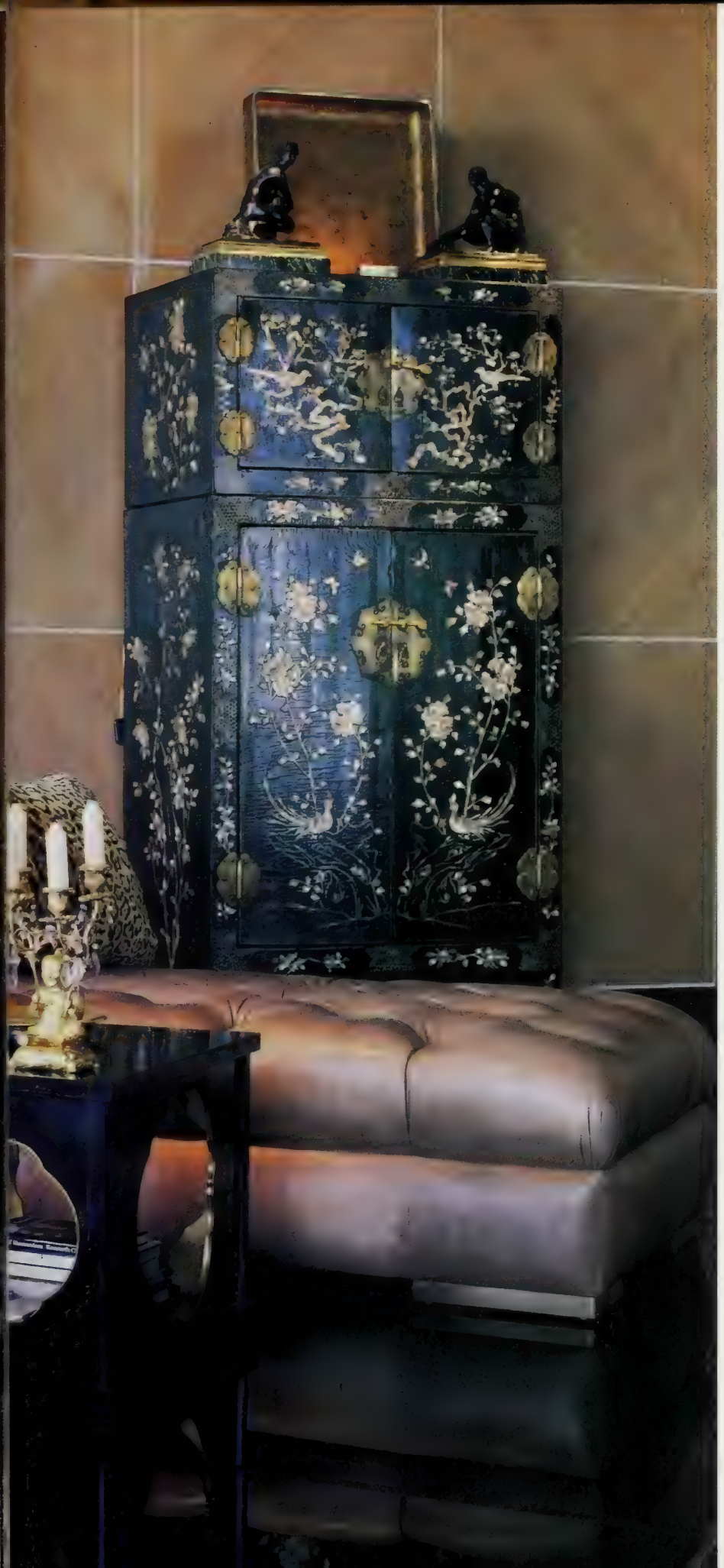
A Los Angeles Setting for Classical Antiquities

INTERIOR DESIGN BY KALEF ALATON
TEXT BY LOUISE BERNIKOW
PHOTOGRAPHY BY JOHN VAUGHAN



Throughout Allen Paulson's residence, designer Kalef Alaton has integrated classical antiquities with Baroque and Oriental elements. OPPOSITE: In the entrance hall, a statue of Nero and a 1st-century Roman torso flank 18th-century Chinese vases. Louis XVI gilt-bronze stags stand on the Irish Georgian console. ABOVE: The living room's bleached mahogany walls and black granite floor set off a George I–style mirror and a pair of rare Apulian kraters. On the mantelpiece stand Thomire candelabra.





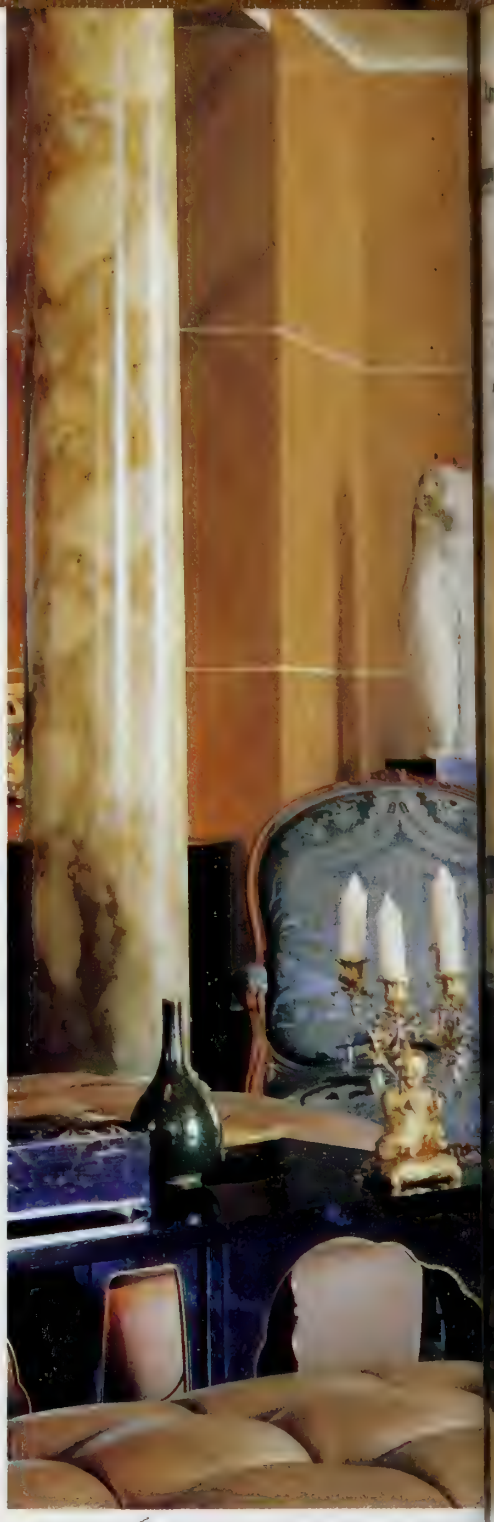
ALLEN PAULSON, president and chairman of the board of Gulfstream Aerospace Corporation, is a man always about to catch a plane. He keeps an apartment in Los Angeles, a place that prides itself on being a modern city on the cutting edge of the future. In an interesting counterpoint to jet travel and futuristic visions is Paulson's apartment on Wilshire Boulevard, which contains a particularly fine private collection of antiquities. Here a man whose days are taken up with meetings, telephones and landing strips comes to rest surrounded by Zeus, Aphrodite and Nero.

The apartment is the result of a collaboration between Paulson and Los Angeles designer Kalef Alaton; assembling the collection and planning the spaces went on simultaneously over the course of a year and a half. Alaton at first told his client only that he would create "a striking apartment." When Paulson saw the designs, particularly the highly polished black granite floors and marbleized columns Alaton had in mind, he knew the pre-Christian art of the Mediterranean would be most fitting. Interestingly, in his other homes very different kinds of art are fitting. "In Savannah, where the company headquarters are located," he says, "my home is full of 'steamboat' art."

With expert help, Paulson soon amassed several large pieces and approximately twenty smaller ones. Prominently displayed in the living room is his rarest acquisition, a Greek *kore* from the sixth century B.C. On a nearby table is a collection of smaller Etruscan, Greek and Roman figures in bronze and terra-cotta. A Roman torso dating from the first century A.D. stands in the entrance hall. A marble Aphrodite occupies a corner of the

"I wanted to create a very strong apartment that wasn't too much of one age or trend," says Alaton. The living room contains an Italian architectural painting from Baldacchino and a Chinese cabinet, inlaid with mother-of-pearl, from Gene Tyson. The small torso of Aphrodite is 2nd-century Roman. It stands with English chinoiserie candelabra on an Alaton-designed table, while nearby is a large Baccarat vase on a Regency table from Kentshire.





ABOVE: In a living room niche stands a 6th-century B.C. Greek *kore*, or maiden, of terra-cotta, a highlight of Paulson's collection. The nearby grouping of Etruscan, Greek and Roman figures includes a 4th-century B.C. South Italian head and several bronzes. Upholstery fabric, Clarence House. RIGHT: Alaton added Neoclassical touches to the dining room with marbleized columns, English chandeliers and, from Rose Tarlow/Melrose House, Regency-style chairs. The Roman Aphrodite is 1st century. Marine paintings are by 18th-century French artist Joseph Vernet.

dining room, a fragment of a Roman sarcophagus beside it. Two Etruscan pegasi—figures of flying horses—hover over a corner of the library.

The designer praises Allen Paulson's taste as something not studied but innate: "He touches and feels things to see if he likes them." The collection was assembled from many places and, says Alaton, "it was great fun putting it all together. Not many designers have the chance to play with objects like these or a client willing to let them do it."

To match the quality of the collection, Alaton used only what he calls "noble materials"—bleached mahogany from Argentina for the walls, the black granite for the floors. The color scheme—which extends to the furniture, all of which he designed—is honeys, browns and black, an effect he describes as "no color." When he found an eighteenth-century chair covered in blue, however, "I wasn't willing to change it," so the chair now stands in deliberate dissonance in the living room.

All he was willing to change, in fact, was the somewhat bland architecture, adding columns to modulate space in the dining area. They strike a note of grandeur echoed in the entire apartment, and not just in Paulson's collection of antiquities. Grandeur here is a matter of scale—as in the massive English chandeliers above the dining table—and of both texture and gesture. The fabrics are sensuous to the touch: rich, pale leathers and sumptuous silks. There are ornate gold mirrors over simple fireplaces, teasing the eye. In fact, all the gestures are audacious ones—the choice of a *faux*-leopard fabric to cover chairs, for example. "Usually," says Alaton, "people use leopard only



in small, cautious doses. I wanted to use it extravagantly."

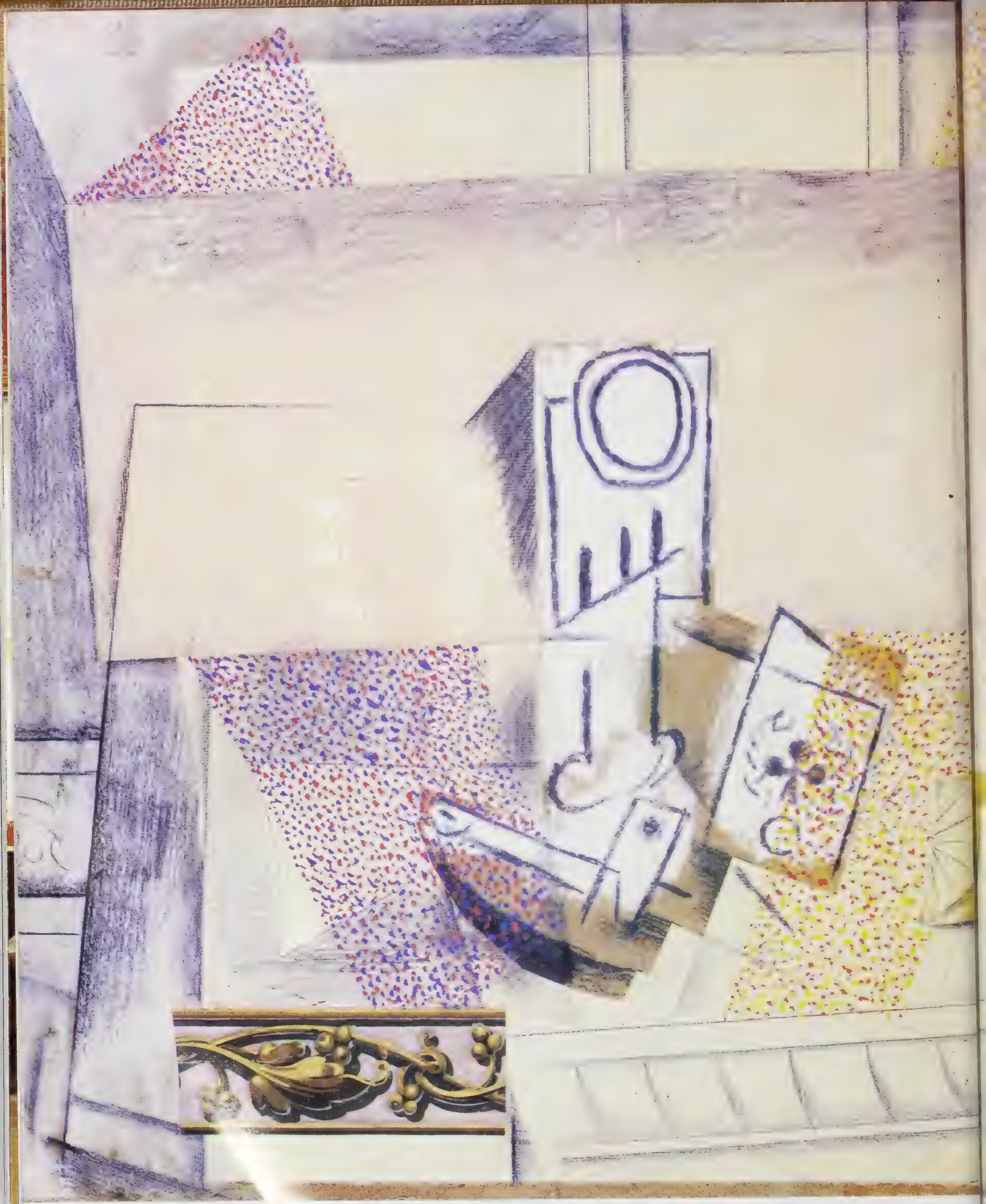
The results are both opulent and simple, bearing the unmistakable Kalef Alaton stamp. "I just walk in and feel my way," he says of his working methods. "I don't believe that a house is designed for the view or for children or for weddings or any other specific purpose. It is what it is. If you like it, you make it work."

Allen Paulson has no trouble making his apartment work. The living room and dining room seem rather public, meant for entertaining guests or perhaps for picking out a tune on the Bösendorfer upright. ("I first saw the piano in Frank Sinatra's house," Paulson says, "so I knew it was a good one.") In the bedroom the palette is a serene beige, but the gold candlesticks shimmer, as do the Chinese andirons in the fireplace. A mirror over the four-poster bed captures the shape of the city by day and its lights at night. An Argentine fox throw flung over the bed calls out for chilly nights. When he had a chance recently to spend large parts of the winter in Los Angeles, Allen Paulson was surprised to find that, with all its Greek gods and pegasi, this was "a very nice home for solitude."□





OPPOSITE: Empire sconces subtly illuminate gold wallpaper and a framed Pompeiian fresco fragment in the powder room. Giltwood mirror is Louis XIV style. ABOVE: In the master bedroom is a rare Louis XV boar clock, signed *Duterte*, atop a Japanese three-part lacquered *tansu* with mother-of-pearl insets, from Gene Tyson. Empire-style candlesticks; Italian-style chair, Melrose House.





Art: Cubist Perceptions

French Masterworks on Paper

TEXT BY CARTER RATCLIFF

AS A FRESH RECRUIT to the Paris avant-garde, Georges Braque followed Henri Matisse and André Derain into the realm of Fauvism—a world defined by luminous color and sensuously undulating line. Then, in 1908, Matisse remarked on the "little cubes" that filled a recent landscape by his friend Braque.

In tandem with Pablo Picasso, Braque had adopted the restrained colors and sharp geometries of Paul Cézanne's paintings. Matisse, the leading Fauve, felt understandably dismayed by the un-Fauvist severity of Braque's new style. Yet the Cubist experiment had only begun.

Soon new materials would usurp oil paint's exclusive right to occupy the canvas, and canvas itself would be challenged. During Cubism's early years, certain of its most powerful images appeared on paper. Neither experimental drawings nor preparatory sketches in paint, these were fully finished works demanding to be judged on their own merits.

Contemporaries often found those merits elusive. After a visit to the Salon des Indépendants of 1909, Louis Vauxcelles echoed Matisse with a comment on Braque's "*bizarreries cubiques.*" After a visit to New York's Armory Show of 1913, the American muralist Kenyon Cox came away with a harsh opinion: "The real

Verre, Pipe, Citron, As de Trèfle, Paquet de Tabac, Picasso, 1914. *Papier collé,* oil, charcoal, pencil on paper; 21⅜″ x 26″. With the *papier collé* technique, Cubists replaced hand-painted elements with ready-made materials, bringing their works closer to the texture of reality. Galerie Gmurzynska, Cologne.



meaning of this Cubist movement is nothing else than the total destruction of the art of painting."

Now it is clear that more than any other development in twentieth-century art, Cubism preserved the essential foundations of Western painting. As Juan Gris said in 1924, "It is plain that we have here the very *basis* of pictorial architecture, a sort of painter's mathematics."

Gris, Picasso, Fernand Léger and the other Cubists dismantled the machinery of their art, determined to find its irreducible elements. After this analytic stage came synthesis. In the process a new subject appeared—painting itself. The Cubists not only trace the forms of a swiftly changing world but, following a path blazed by Manet and Cézanne, they take us on a tour of the artist's methods for imposing order on visual chaos.

Léger made a Cubist monument of the city—its stately play of surface, corner and human gesture. Among Cubism's most ambitious theoreticians, Jean Metzinger and Albert Gleizes tried to establish, in writing and on canvas, the new style's links with the art of the past. Louis Marcoussis translated the intimacies of portraiture into a Cubist idiom, as Roger de La Fresnaye did for the *grand genre* of historical painting.

Their early admirers sometimes saw the Cubists as great teachers, even philosophers. The critic Maurice Raynal invoked Plato and Kant as he sailed to the lofty conclusion that Cubism presents each object "as purely as



OPPOSITE: *Violin*, Juan Gris, 1915–16. Gouache and pencil on paper; 12⅜" x 10¼". Gris captured the essence of objects with trompe l'oeil wood grains, multiple views and dense dot patterning. Stephen Mazoh & Co., Inc., New York.

RIGHT: *Abstraction Lulli*, Louis Marcoussis, 1919. Gouache on paper; 24" x 11". Musical instruments, often rendered amid accoutrements of the musician's art, inspired many Cubist compositions. Here the artist commemorates Lulli, the 17th-century French violinist and court composer for Louis XIV. Christie's, New York.



As Juan Gris said of Cubism in 1924, "It is plain that we have here the very basis of pictorial architecture, a sort of painter's mathematics."

ABOVE: *Portrait du Commandant Lambert,* Albert Gleizes, 1914. Watercolor on paper; 7⅖" x 6⅗". While serving in the military near Verdun, Gleizes completed this and other studies for *Le Médecin Militaire,* a portrait of the regimental surgeon Dr. Lambert, in whose home he painted. G. Champin, F. Lombrail & D. Gautier Auctioneers, Enghien-les-Bains, France.

OPPOSITE: *Homme dans l'Usine,* Fernand Léger, 1920. Watercolor on paper; 22⅛" x 16⅛". In praise of postwar man's harmony with his new industrial world, Léger depicts a factory worker integrated with mechanical symbols. Jan Krugier Fine Art, New York.

possible, as a sign, as a *totem.*" But in keeping with so many commentators of his own time and afterward, Raynal tended to minimize one of Cubism's most appealing qualities—its sophisticated wit.

Whether focusing on earlier art or the clutter of a café tabletop, the Cubist painters struggled to reveal underlying harmonies. Their images demonstrate the eye's power of generalization, its ability to find new order in old form—or in urban chaos.

Picasso and company found that certain forms are endlessly versatile. From that discovery followed the glittering procession of Cubist puns, which could equate the arm of a chair with a sitter's arm, or the neck and shoulder of a bottle with their human counterparts.

In 1912 Picasso and Braque began to paste bits of paper to their canvases. *Papier collé,* as this method was called, permitted ready-made images to stand for hand-painted equivalents. It was not long before artists' pencils began to encroach on their compositions. As pasted papers grew larger and the draftsmanly overlay more elaborate, the search for new techniques continued.

Adding metal and wood to the roster of materials, the Cubists induced painting to evolve into low-relief sculpture. Next came sculpture in the round, of which Picasso later became a master. Yet Cubism proper remained faithful to the challenges of two-dimensional art.

The aim was to find unity within the complexity that had arisen from Cubist experiments. Nowhere do we see that goal achieved with more assurance than in paintings in which the pasted-paper element fights free to become the ground of the painting.

Here, with paper often taking the traditional place of canvas, Cubist painters balance their analytic tendencies against their yearning for synthesis. Wholeness overcomes fragmentation. In the words of the poet Apollinaire, Cubism arrives at the state of "pure painting, just as music is pure literature."□



NEW MEXICO IS not the easiest region in the country for an architect to establish a practice in. It is not that the area is indifferent to architecture—it is more that the traditional southwestern architectural vernacular is so awe-inspiring that it tends to overwhelm most efforts to create a credible personal voice.

Antoine Predock is one of the few architects to have succeeded in recent years in evolving a serious practice in New Mexico that is neither slavish in its imitation of the state's older architecture nor flagrant in its disregard of it. His work is original, yet it is deeply respectful of the region's vernacular traditions.

A house recently completed for a young couple, Byron Treaster and Jane Gray, in Tesuque, New Mexico, not far from Los Alamos, is a good case in point. Nowhere does it directly follow the heavy, sand-colored adobe architecture of old New Mexico, yet it seems wholly consistent with that language. The house evokes the region's spirit, while possessing qualities that tie it to broader architectural concerns as well.

The house, which is built of stucco, is not large—it contains roughly twenty-four-hundred square feet of living space—but it sprawls up a hillside in several disparate sections, so the effect from a distance is of a fairly sizable complex of structures. It is a villagelike agglomeration of parts, each section echoing the traditional forms of Southwest architecture but also calling to mind the very basic shapes that symbolize "houseness" in our culture. The main wing, which contains the living room, is almost a house in itself, a shed-roofed structure

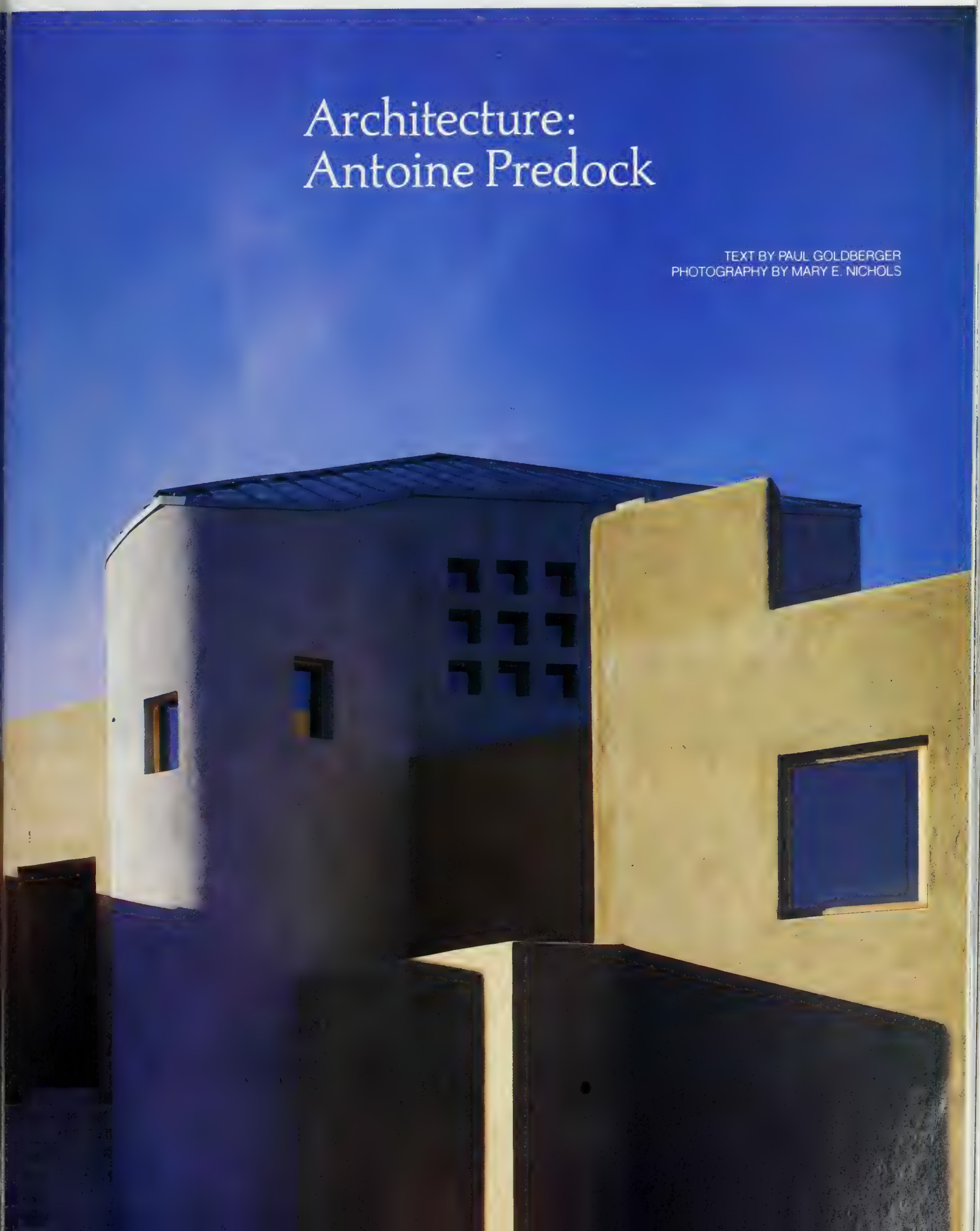




A low mountain ridge in Tesuque, New Mexico is the setting for a house designed by Antoine Predock for Byron Treaster and Jane Gray. "The simple, archetypal pieces of the house resemble the villages of northern New Mexico," Predock says. RIGHT: From a small terrace, visitors enter the residence between a guest wing (left) and stair turret. INSET: Each part of the house is "a different frozen sunset color," notes Predock.

Architecture: Antoine Predock

TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY MARY E. NICHOLS







ABOVE: The oversize proportions of the chimney create a "flourish that terminates the south end of the house," says the architect. LEFT: A grid of deep-set windows pierces the central tower that holds the dining room and master bedroom. OPPOSITE: The sequence of forms stepping down the hill includes, from left: chimney tower, living room, guest room, master bedroom tower, stair turret, kitchen and garage. "The 'village' arises out of piñon and juniper trees and responds to the topography of the site," explains Predock. "The fragmentation apparent from the exterior becomes an ordered procession of spaces within."

The house is a villagelike agglomeration of parts, with each section echoing the traditional forms of Southwest architecture.



that seems at once to allude to the architecture of the Southwest and to the European neo-Rationalists who have moved toward basic geometric forms in their own way.

But the idea of separating the house into a set of distinct parts—of exploding it, in a sense—brings a different image to mind. It suggests the little Hispanic villages of northern New Mexico that are as important a part of the region's architectural tradition as the Spanish mission style. Village arrangements, of course, are rarely as askew as the parts of this house, but the connection, at least in terms of image, is a strong one.

Finally, the decision to break this house up into its parts was a response to the unusual site, a steep hillside. A conventional house would not work here unless it were to plant itself on stilts in the manner of houses in the Hollywood Hills; that, of course, would be anathema in New Mexico. So Antoine Predock looked to the hill for a different kind of inspiration.

"The challenge was to climb the hill within the house--to make walking through the house a kind of fragmented journey up the hill," he says. "Each part of the house is a stepping stone to climb the hill, and the mountain views gradually reveal themselves as you move through the site."

The house was laid out in a clear, if informal, progression. Visitors arrive at the lowest level, which contains a garage and a small parking area that opens onto an entry patio; from here, the structure seems like a set of basic, almost blocklike geometric elements, a composition of cubes and rectangles and cylinders, their stucco exteriors painted in a variety of soft desert colors. It is difficult here not to think of the work of Luis Barragán, the great Mexican architect to whom Predock has been compared in the past; as in Barragán's work, the walls have a quality that is at once brooding and



ABOVE: Clerestory window bays define the piers and tie beams of the double-height living room. The window above the fireplace reveals the stepped chimney outside. OPPOSITE: The living room is the culmination of the home's "ceremonial path up the hillside," says the architect. A study loft doubles as a viewing balcony for the musical performances often held below. "The room's proportions are more theatrical than residential," says Predock—appropriate in a house designed for musicians.

lyrical, and every element, from the windows to the doors to the stairs, is placed with sensitivity to its role as part of a larger abstract composition.

The entry is up a flight of outdoor stairs that runs beside a turret containing an indoor stair. The turret bulges into the entry stair, squeezing it just enough to let us know that the geometric elements making up each section of this house are not passive but active participants in the spatial experience of moving through it. The dining room, one of the two major structural elements of the residence, is straight ahead, its square shape set deliberately off-axis from the rest of the house to open it up to views both distant and close. The kitchen is located to the right, a few steps back down the hill in a section that is rounded at the end like a great prow sailing off the hillside.

Nestled into the space above the dining room, reached via the stair inside the turret, the master bedroom is a very private hideaway. Together the two rooms make up a stocky tower, its pyramidal roof sheathed in galvanized metal, one of the strongest elements of the profile the house makes against the sky.

On the main floor, an innovative greenhouselike corridor continues the progression up the hill, with a guest

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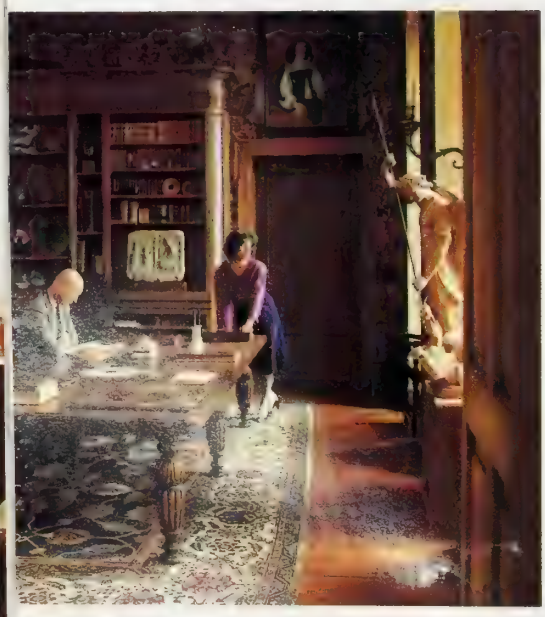


Kasteel van 's Gravenwezel

The Belgian Residence of Axel Vervoordt

TEXT BY G. Y. DRYANSKY
PHOTOGRAPHY BY DERRY MOORE





IF OBJECTS COULD TALK, the castle of Axel Vervoordt would resonate like the Tower of Babel. Vervoordt is one of Belgium's leading antiques dealers, and Kasteel van 's Gravenwezel, near Antwerp, is his combination home and showroom, but neither definition adequately fits the poetry of the man or the place.

With its medieval porch and eighteenth-century façade, its turrets and its moat, the castle is the bustling enclave of a master curiosity lover. Things come and go, get restored, or else make their way to the master's own living quarters, where they communicate with each other and with Vervoordt and his wife, May. Then, with very few exceptions, they are sent out again into the wide world beyond the moat.

On a typical busy day at the castle, the visitor finds eighteenth-century French marble busts that have been stacked alongside a wall of the horseshoe-shaped outbuildings that form the workrooms. Above the orangery where the staff eats lunch, a collection of old doors is being hoisted through a window. On the lawn near the keyroom, where hardware is reproduced, an eighteenth-century Italian miniature ivory gazebo pokes out of its crating. Metal parts overflow from a seventeenth-century English



TOP: The medieval onion-topped tower, once a meeting place for knights and pilgrims, still dominates the main house and moat of Kasteel van 's Gravenwezel near Antwerp, Belgium. ABOVE: Now owned by noted antiques dealer Axel Vervoordt and his wife, May, the castle functions as both home and showroom. "I often sell what I like most. If I kept everything I liked I wouldn't have the power I have," says Vervoordt. The library is filled with the fruits of his profession. The large table was made in Madras in 1861; near the window, a Brussels statue of St. Michael, circa 1700. RIGHT: With its 17th-century tooled cordovan-leather wallcovering and intricately patterned Agra carpet, the library is the Vervoordts' favorite room. Above the door is a 17th-century portrait by Cornelis Ceulen. Their hunting dog, Juno, rests on a cushion in front of the fireplace. On the mantel are a 16th-century fireboard, a Flemish sculpture of the Farnese Hercules and a drawing by van Dyck.





cupboard in the keyroom. At the main house, Vervoordt, the animus behind all this treasure, puts everything into a very special order. He creates his own environment out of what he calls "dialogues" between objects that "contain the spirit of a way of life. I put things together like a party of friends," he says. "They have got to talk to each other and find their connections. That way each makes the other stronger."

Vervoordt is especially drawn by the highly expressive things that appeal to him—what the English call curiosities and the French, in a more serious tone, *objets insolites*. He strongly believes that these curiosities

Highly expressive objects or curiosities that appeal to Vervoordt are arranged thematically on library shelves. A detail from one such collection shows a pair of colored anatomical engravings, scaled plaster casts from an artist's studio and wooden armatures, all surrounded by old books, marquetry boxes, and spheres made from rock crystal, wood and marble.



Another arrangement contains two of Vervoordt's finds that he will not part with: a carved wooden head of a Japanese Zen monk on the second shelf, and a Han Dynasty horse's head on the third shelf. Also displayed are bronze Korean vases from the Koryo Dynasty, 13th to 15th-century Thai and Chinese celadon bowls, Chou Dynasty jades, and "landscapes" of stone.

correspond to a contemporary regard for the essence of what we see.

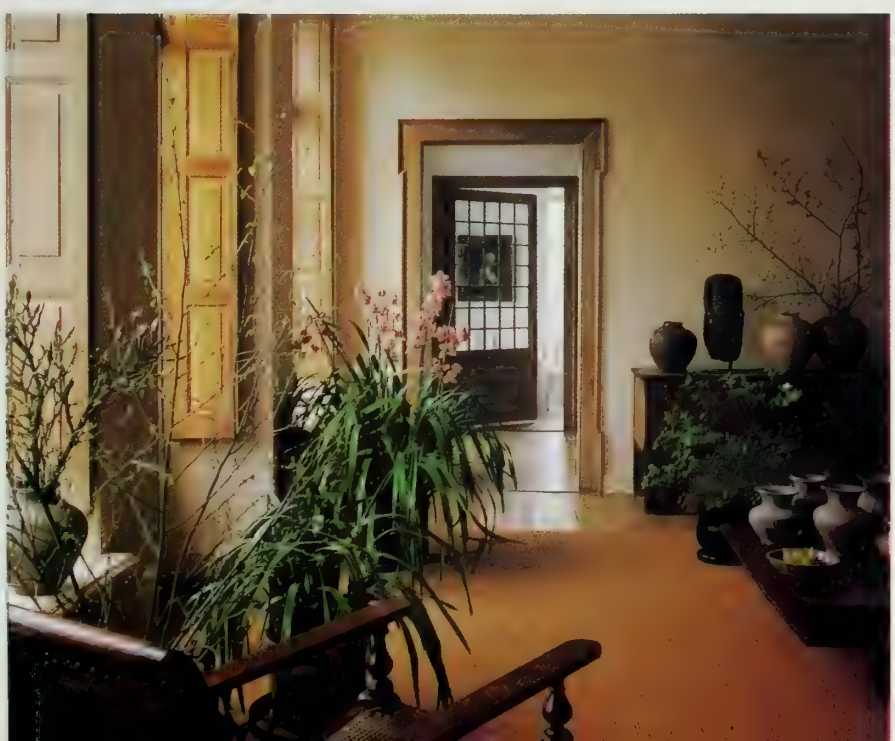
"The paintings of Rothko, for example, give us a new way of looking," Vervoordt says, as he rubs his hand along a brick and its enclosing mortar in the wall of the castle. "This is a brick, but it is also a composition of texture and color that we know can say something. Similarly, we look at Eastern art in a way different from how people saw it in the past. In the eighteenth century they looked for decoration. We look for meaning. I think antiques should help us feel more, see more and get better connected with real nature and creation. The secrets of an object often help us

ABOVE: Vervoordt recently acquired the 18th-century parquet floor in his study. In front of the early-19th-century ebony partner's desk is a George II stool and a 19th-century caned armchair. The mahogany breakfront bookcase is based on a Chippendale design; next to it is an adjustable folio stand. In the window bays are 19th-century bronze horses by Pierre Jules Mène.

RIGHT: The circa 1600 frieze depicting kings on horseback, which once hung in Schloss Fugger at Augsburg, is now ensconced in the music room. A 17th-century Italian *pietre dure* chest is flanked by circa 1680 walnut side chairs. Among the few contemporary works owned by Vervoordt are a pair of paintings by a friend, the late Belgian Minimalist Jef Verheyen.







ABOVE: In the narrow dining room is a lightly marbleized Louis XV-period country pine table surrounded by painted side chairs. The silver plates were made in London in 1704 by Phillip Rollos. A wine cooler and four silver candlesticks from a set of twelve were made in Dresden circa 1760 for Frederick Augustus II, elector of Saxony and king of Poland. On the marble-topped Louis XIV side table are 17th-century Ming blue-and-white porcelains.

LEFT: The second-floor hall contains a 16th-century Westphalian coffer on which are displayed Japanese Shigaraki and Tamba vases. The low table, designed by the Vervoordts, holds a collection of Southeast Asian ceramics. In the foreground is a 19th-century tea planter's chair.



to discover among the secrets of life."

What strikes the visitor immediately is the [illegible]rdt has created. The castle [illegible]t historic building. Knights met [illegible]e before leaving on crusades. Later the property belonged to one of the most important families in Antwerp, the van Susterens. Yet there isn't a trace of museumish solemnity here. The tone remains elevated, while also intimate.

One of the few contemporary designers Vervoordt admires is Renzo Mongiardino. What Mongiardino has achieved with artful faking—that tone of a noble place long lived in comfortably—Vervoordt achieves with the objects he has brought together like civilized strangers. In their new setting every object stands out all the more for contemplation, yet none seems to be on display.

The heart of the house is the library, directly beyond the entrance hall, which May Vervoordt calls "our evening room," and is where the Vervoordts relax at the end of a workday. A huge Agra carpet covers the floor, and its warm, deep colors and soft texture set the mood.

The room invokes meditation. On one side of the library are shelves

A walnut daybed, circa 1720, provides a minimum of furniture in the Vervoordts' bath, which is highlighted by circa 1730 gilt-accented Régence boiserie from a bedroom of a Belgian castle. Glazed doors conceal washbasins; an alcove, originally designed for a bed, contains the bathtub.



that contain "human beings," as May Vervoordt puts it—African figures, a carved-wood head of a thirteenth- to fourteenth-century Zen monk, a group of Daumier terra-cotta and bronze caricatures. On another side are shelves of "animals"—small figures of different origin, including a Han horse. A minimum of furniture includes two carved late-sixteenth-century English wainscot chairs; the room is rendered less formal by cushions covered with Oriental carpeting.

An 18th-century parquet floor is the most decorative aspect of the bedroom. Against the wall is a bronze statue of the Egyptian deity Wadjet, from the 11th to 9th century B.C. The silk bedcover was inspired by what Vervoordt describes as the "shocking pink of the sunlight in the morning."

The Oriental feeling is strong, as it is in Vervoordt's world view. The Zen head and the Han horse count among the few objects he will not sell. "The things I keep," he says, "are those that nobody understands as well as I do." About the Zen head he adds mystically, "It should be here all our lives to protect us."

A sixteenth-century Zen screen, with a pattern reminiscent of an abstract painting, is another of the castle's few permanent possessions. The screen dominates another sitting room on the second floor, where there are many examples of Vervoordt's passion for simple Asian pottery, including a fused clot of vases that are

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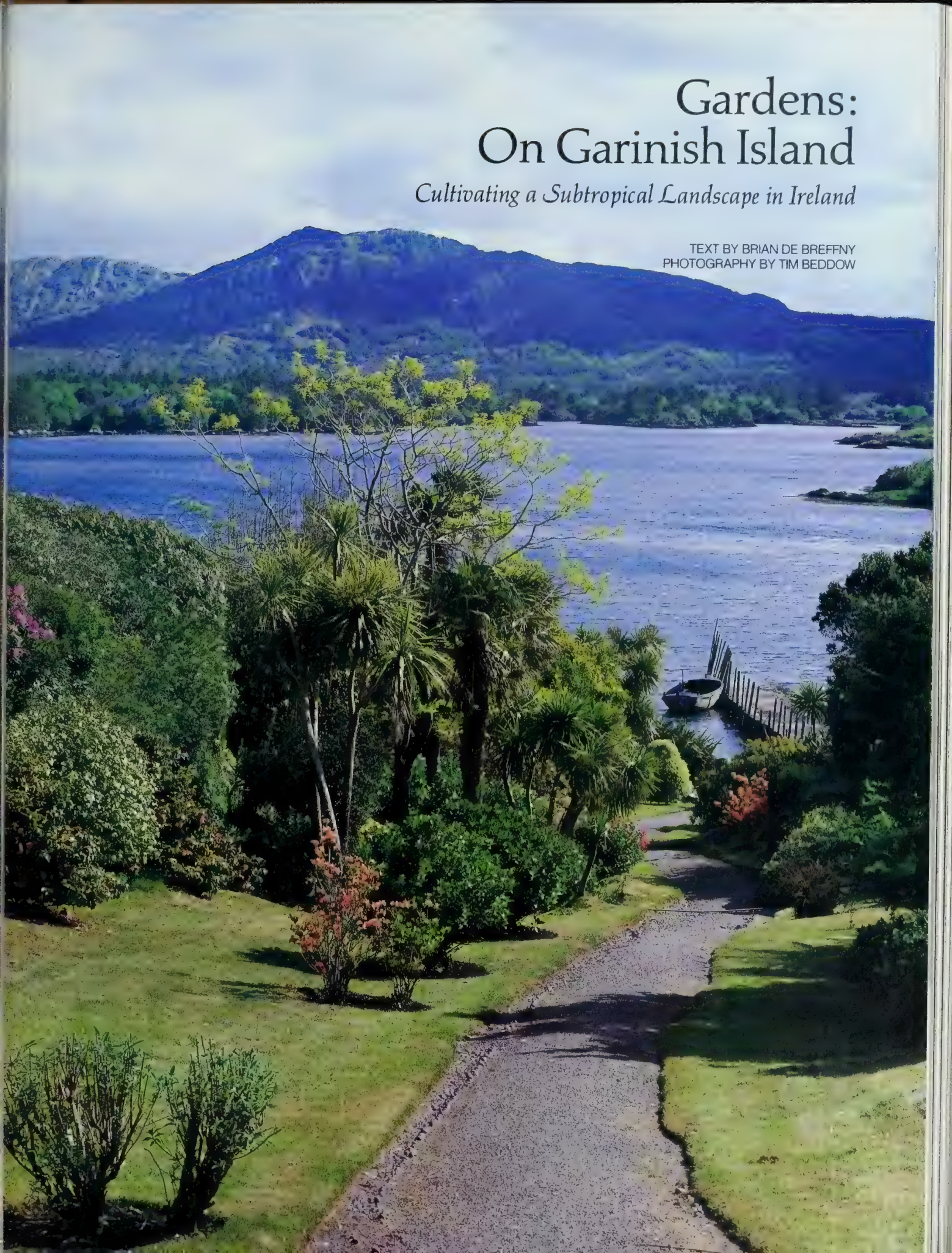


The wild gardens of Garinish Island, created over a century ago by the fourth earl of Dunraven, are maintained in the same rugged pattern by today's owners, Shamus and Cavan Browne. ABOVE: The house looks down on Sneem Bay and across to the Killarney Mountains. INSET: Shamus Browne and his wife, Bernadette, share the island pleasures of gardening and boating. OPPOSITE: The main path wanders among azaleas, camellias and hydrangeas. At left of the path a locust stretches slim branches above a cabbage tree and a Chinese windmill palm.

Gardens: On Garinish Island

Cultivating a Subtropical Landscape in Ireland

TEXT BY BRIAN DE BREFFNY
PHOTOGRAPHY BY TIM BEDDOW





Along the Camellia Walk an oak tree leans from a steep limestone ridge to shelter subtropical trees and shade-loving rhododendrons, azaleas and camellias. Although the effect is junglelike, planting was meticulously designed to provide sufficient space to allow each tree and shrub to achieve its maximum growth.

THE GARDEN ISLE of Garinish lies southwest of the Killarney lakes and mountains in Ireland, where the highland ridges extend seaward for some thirty miles to form a series of spectacular promontories and islands. With subtropical trees, plants and shrubs flourishing in the mild sea air and the warmth of the Gulf Stream, it seems like an Eden displaced from the Southern Hemisphere.

Garinish is one of the many little islands crowding Kenmare Bay, lying a mile or so off the shore at Oyster Bay Pier near Sneem. It might seem an Irish joke that there are two beautiful island gardens named Garinish, no more than thirty miles apart. The explanation, however, is simple. In Gaelic, *gar inis* means "the near island"; consequently there are several islands of that name around the coast and it is only a happy coincidence that notable gardens have been created on two of them.

Garinish, County Cork, known also as Ilnacullin, lies off the coast at Glengarriff and is now the property of the state. Garinish, County Kerry, however, is privately owned, by the Browne family. Though it is not open to the public, Shamus Browne says, "We would never refuse a request to visit from a true garden lover."

The third earl of Dunraven, an enthusiastic archaeologist and antiquarian who made many field trips to Kerry in the middle years of the last century, acquired Garinish around 1860. He cleared the dense indigenous sessile oak that almost covered the island and commissioned the distinguished Kerry-born architect J. F. Fuller to design an alpine lodge for him. Set high on a rocky plateau, it served as a base for yachting holidays with his friends, and it was there that the earl drew up the plans

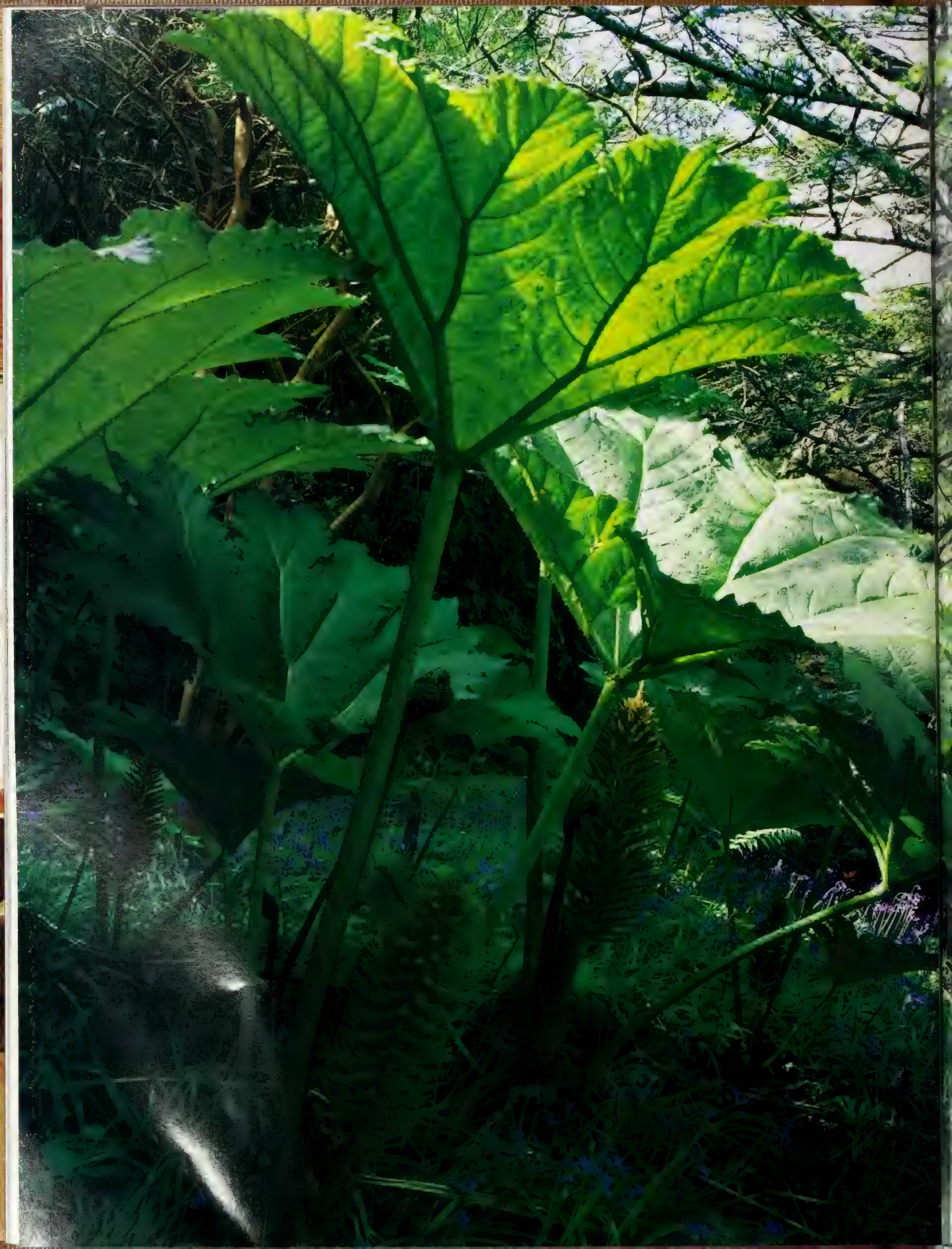




ABOVE: Rough-hewn stone steps mounting a rocky ridge softened by heather and Spanish gorse mark the beginning of a nine-mile scenic walk around the island. LEFT: Thriving since 1905 in a boggy area of the garden, *Gunnera manicata* spreads giant leaves below towering *Rhododendron ponticum*.

for his archaeological explorations.

The fourth earl of Dunraven, who inherited Garinish in 1871, subsequently planted the whole island as a subtropical wild garden, guided by noted horticulturist William Robinson, author of *The Wild Garden* (1870) and a frequent visitor at Garinish. In accord with Robinson's precepts, rock gardens were set around the outcrops of gray limestone, and several miles of winding narrow paths and flights of steps were cut into the rock



face. Then the sheltered glades that traverse the island were enriched with soil brought from the mainland and planted with trees and shrubs, the majority of them natives of Oceania and South America.

One glade is brilliant in the spring with magnolias in bloom. Bristling cordylines, those trees dubbed "cabbage palms" by Captain Cook (a better navigator than botanist) when he found them in New Zealand, cluster in the palm glade. A majestic eucalyptus dominates the bronze-red beauty of ornamental Japanese maples in another glade. An avenue of Australian tree ferns spreads great green fronds to create a delicate pattern of light and dark over indigenous Irish ferns below. And as if in competition to the exotic imports, the humbler varieties of ferns, including king, royal, hart's tongue, lady, woodwardia, and even the commonest polypody, are so prosperous in this setting that they assume a mantle of exotic importance.

In the variegated glades, Himalayan rhododendrons are interspersed with azaleas, myrtles and bamboo. Wild sea-blue scillas grow beside the shore, and cushions of pink seathrift nestle in rocky hollows. The rock pool is fed by an ingenious drainage system and hosts buttercups, water

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The lush natural growth of the plants on Garinish Island is in accord with the writings of horticulturist William Robinson, who often visited there. Deploring the "fatal monotony" of gardens that followed the popular taste, he urged his readers to acquire new varieties of plants and let them grow without restraint, observing caustically that "a gardener with shears in his hand is generally doing fool's work." LEFT: Sunlight traces the intricate veining of gunnera leaves in one of the glens. The ground beneath is covered with bluebells that have naturalized in the ideal setting of moist soil and filtered light. ABOVE: A King George rhododendron colors a wooded slope.



The Craft of Art

Alexander and Bettina Milliken's SoHo Loft

TEXT BY AVIS BERMAN
PHOTOGRAPHY BY BILLY CUNNINGHAM

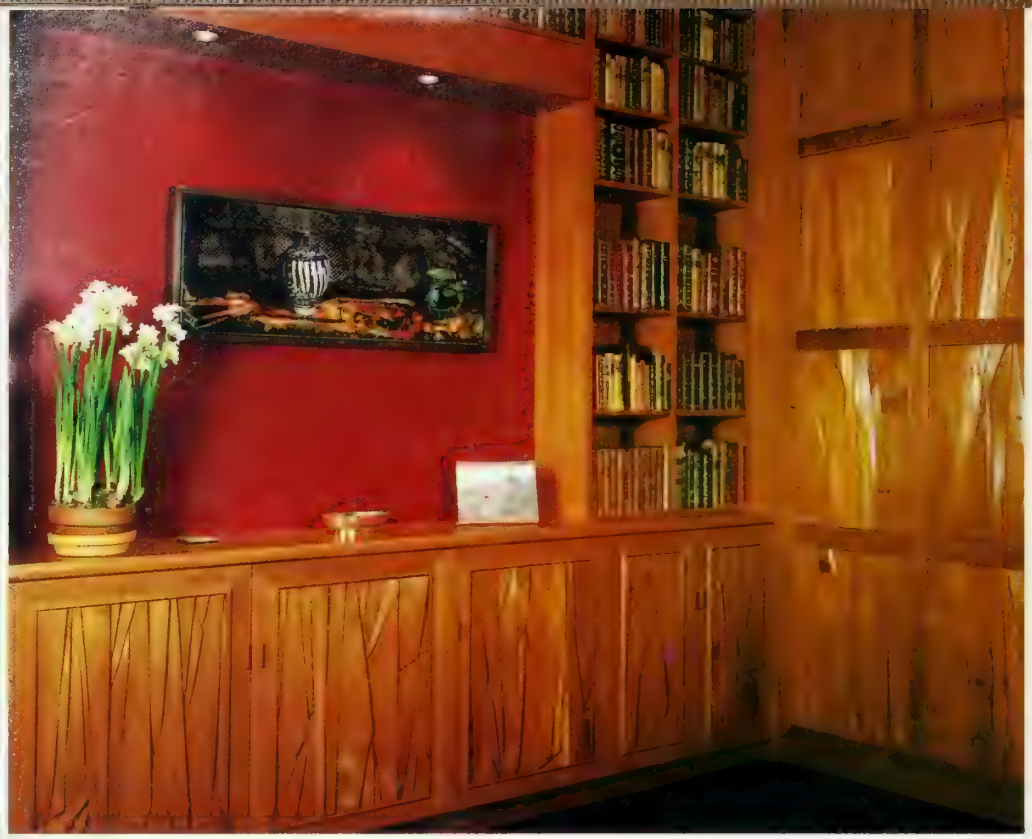
"ARCHITECTURE IS a wonderful exercise in vision, because you have to see something where it doesn't exist and then implement it," says art dealer Alexander Milliken as he talks about the planning and remodeling of his Manhattan residence. "The decision-making is also a lot more complicated than you bargain for." Instead of drowning in details, however, the Millikens ended up luxuriating in them, juggling aesthetic and technical intricacies as they went along.

Milliken and his wife, Bettina, live in a two-story loft in SoHo. They began with one floor and eventually expanded their living quarters into two. The living room, a large open space, is encircled by adjoining rooms. The arrangement displays to advantage a very individual collection of art, objects and furniture that together

Art and antiques fill the two-story SoHo loft of gallery owner Alexander Milliken and his wife, Bettina. In the living room, a coromandel screen stands near *Still Life with Shells and Pomegranate*, by Steve Hawley, and Wendell Castle's *Temple Desk and Chair*, made from exotic woods. David Landis Fick's *Untitled I* hovers over the bookcase.



"We're not interested in repeating a period," Bettina Milliken asserts. "We're firmly committed to the contemporary, and part of that is incorporating things from many periods." The Millikens live with works from artists both established and obscure, with a willingness to consider art that varies widely in style and vintage. A living room corner reflects their philosophy, exhibiting an early 1920s French lamp with metal tree trunk, serpent and alabaster bowl, juxtaposed with a 1981 abstract painting, *Eclipse*, by Richard Saba. Wendell Castle's *PlantainTable* is of primavera, amaranth and ebony.



proclaim a personal and unabashedly opinionated involvement with their gallery artists.

The Millikens integrate the contemporary with the traditional, and they are especially drawn to new art and furnishings that suggest a continuity with the past yet reinterpret it in light of today. "We want to choose pieces from today that are as good or better than what has been done before," Bettina Milliken comments,

LEFT: The library's relief panels are of matched Australian lacewood intricately carved by Wendell Castle. Painting, *Two Bottles*, is by Steve Hawley.

BELOW: The Millikens' commitment to meticulous craftsmanship is evident in the kitchen, which displays finely worked materials including pine, steel, ebony and ash. Primitive fish sculpture is Jamaican.





"We entertain a lot and we love it," says Bettina Milliken. "Just as it's nice to see people all dressed up and glamorous, it's nice to see your house that way too." The main setting for parties is the dining room, highlighted by a Japanese screen and *Royal* by Ed Ruscha.

"although they may not be understood as such right now. The difficulty with the contemporary is that you always have to convince people of its beauty. That's not so easy."

Also vitally important was their requirement of immaculate workmanship. "I start from the premise that *art* is a word used to describe a higher level of creativity," Alexander Milliken says. "As with the word *professional*—one either is or is not. The Warholian notion that art is the expression of an idea may certainly be true, but for the purposes of my gallery I do not accept it. Rather, I think of art as a language requiring discipline and skill, together with thorough control of the medium used."

Nowhere is such skill more apparent than in the library, with relief panels for cabinets and a large sliding door crafted by gallery artist Wendell Castle. Castle, a poet in wood, made every square inset of the door panels different from the next. Each has its own bas-relief design; each was carved from a single piece of Australian lacewood before being inserted into the larger wall.

The Millikens' apartment is sprinkled with other examples of Castle's furniture-cum-sculpture, including a mahogany chest whose sides ripple to the floor in drapelike folds, a side table that pays homage to Sheraton, the twenty-legged *Temple Desk*, and a whimsical humidor. Milliken would not part with these one-of-kind objects, but he originally acquired them because no one else was interested. Since then, clocks made by the artist have been the subject of an exhibition at the Smithsonian Institution's Renwick Gallery, and they and other Castle pieces now command great respect and popularity on the market.

Along with works by Wendell Castle, Milliken owns at least one piece by every artist in his gallery. "If you're not prepared to buy it and live with it yourself, how are you going to sell it to others?" he asks. He is still on the lookout for new—and preferably





The master suite features a subtle array of art. ABOVE: Grouped together are a Wendell Castle mahogany chest, a Victorian steel chair and *Avocados*, an oil pastel by Mary Ann Currier. Carpeting by Stark. ABOVE RIGHT: A small Eskimo polar bear sculpture overlooks the gleaming terrazzo bath. Beyond the smoked-glass partition is Ed Baynard's watercolor *Still Life with Three Roses*. Curtains and wallcovering by Hinson & Co.

unknown—talents. "I don't care much about selling a name. I'd rather find artists who aren't well known. Their discovery and promotion gives me the greatest satisfaction."

Because he has a reputation for being so receptive, it is no surprise that many artists now showing with Milliken have come in unannounced. "Wendell Castle walked into the gallery without an appointment. Fortunately for me, I had heard of him. To have the world's best woodworker come in and say he wanted to work as an artist making beautifully crafted objects was like a dream."

Mary Ann Currier, whose oversize oil pastels of garden vegetables now have an enthusiastic audience, had never shown in New York until she



dropped off some slides at the gallery. Milliken took three pastels on consignment and quickly sold two of them. Two sell-out shows followed. "You do need a business sense to sell art," says Milliken, "but it's only your eye for talent that's going to make you a respected dealer."

Beyond the artists they represent and the art that brightens their house, the Millikens are proud of how fluidly the loft functions, both for themselves and for the large parties they give. An air of mellow goodwill wafts through it, and one of the things that may account for the warmth is freedom from subservience to any one place or era. An Art Déco floor lamp in the form of a coiled serpent stands next to an abstract canvas by Richard Saba, a coromandel screen offsets a Castle desk, and a painting by Steve Hawley complements a Japanese lacquer box. The consistency is based on the exercise of the Millikens' taste. That taste might be described as a new-fashioned eclecticism joined with the old-fashioned expectation that things be properly made and work be properly done.□



IN GREEK MYTH, the first images of the gods and goddesses were made by the Telchines, the nine wizard metalworkers of Rhodes. It is said that their craft was so great their statues were taken for living beings. Although the Telchines belong to folklore rather than metaphysics, their legend uncovers a need met by the art of widely differing religions—to see the invisible, to experience the impalpable, to give shape to divinity.

The sacred image—especially that of sculpture—places gods and goddesses before the eyes of their worshipers and makes them seem real. Pygmalion's Galatea and even Mozart's Commendatore are comparative latecomers in a long history of belief that statues conjure up the subject's presence and so communicate the power of the divine original.

Images also tell stories, and define the character and deeds of the different gods often more vividly than a text. Durga, important in Indic sacred epics, leaps from the red-hot rage of such deities as Shiva and Vishnu, brandishing weapons. She is Shakti, the divine power, and only one of the multiple manifestations of the goddess in the Hindu cosmos. But she is also, as Indian sacred art establishes, an individual goddess, the heroine of her own myth, with her



BERND URBAN

OPPOSITE: *Uma*, Cambodian (Khmer), 11th century. Sandstone; 42" high. In the Hindu pantheon, abundance and fertility were manifested by Uma, a goddess with many forms. As Parvati ("she of the mountains") Uma became Shiva's consort. Spink & Son, Ltd., London.

RIGHT: *Wadjet*, Egyptian, 1100–900 B.C. Bronze; 24⅘" high. The fire-spitting serpent Wadjet, deity of Lower Egypt, possessed the power to assume a lion-headed form surmounted by the uraeus—a cobra emblem worn by the highest divinities. Axel Vervoordt, Belgium.

Antiques: Gods and Goddesses

Sculpted Deities from the Ancient World

TEXT BY MARINA WARNER

own personality and cult following.

For the Westerner raised in classical Christian culture, the image of a goddess bristling with arms or passionately intertwined with a god can seem the epitome of paganism, heedless of ethics. But Hindu cosmology is not as distant from Greek myth as might be supposed: A host of ills, of boons, of monsters and delights also emerges from Chaos alongside the Olympians and proliferates until, as in the Hindu world, every facet of life has acquired a presiding genius.

In Hesiod's epic, *Theogony*, for example, the Children of Night are Nemesis and Deceit. Hateful Strife, the goddess, gives birth to Lies and "wretched Work," while in Homer the attendants of Aphrodite are Persuasion and Desire.

From sovereignty to fertility, from time to language, from the beauty of men and women to the plagues that blight it, every phenomenon was allotted a deity who might care for it as a special concern, who embodied its meaning, who had to be wooed or placated with appropriate rites. Altars were put up to Rumor, statues to Wealth.

Ancient peoples ordered their worlds in their own way and, accordingly, the ancient pantheons distributed the gods' tasks differently. The Greeks, who dreamed of Parnassus, a paradise of art where Apollo and the Muses inspired poets and musicians, did not worship a special god of writing. The Egyptians, however, imagined a divine scribe, Thoth, who squatted on the floor like the baboon whose shape he often assumed.

Christian devils are the fallen avatars of these pagan divinities (the Devil's cloven hoof was once Pan's). To Homer, even Aphrodite can be called a *daimon*, for she is the driving principle of love, while Eros, her son, is the active force of erotic love that emanates from her.

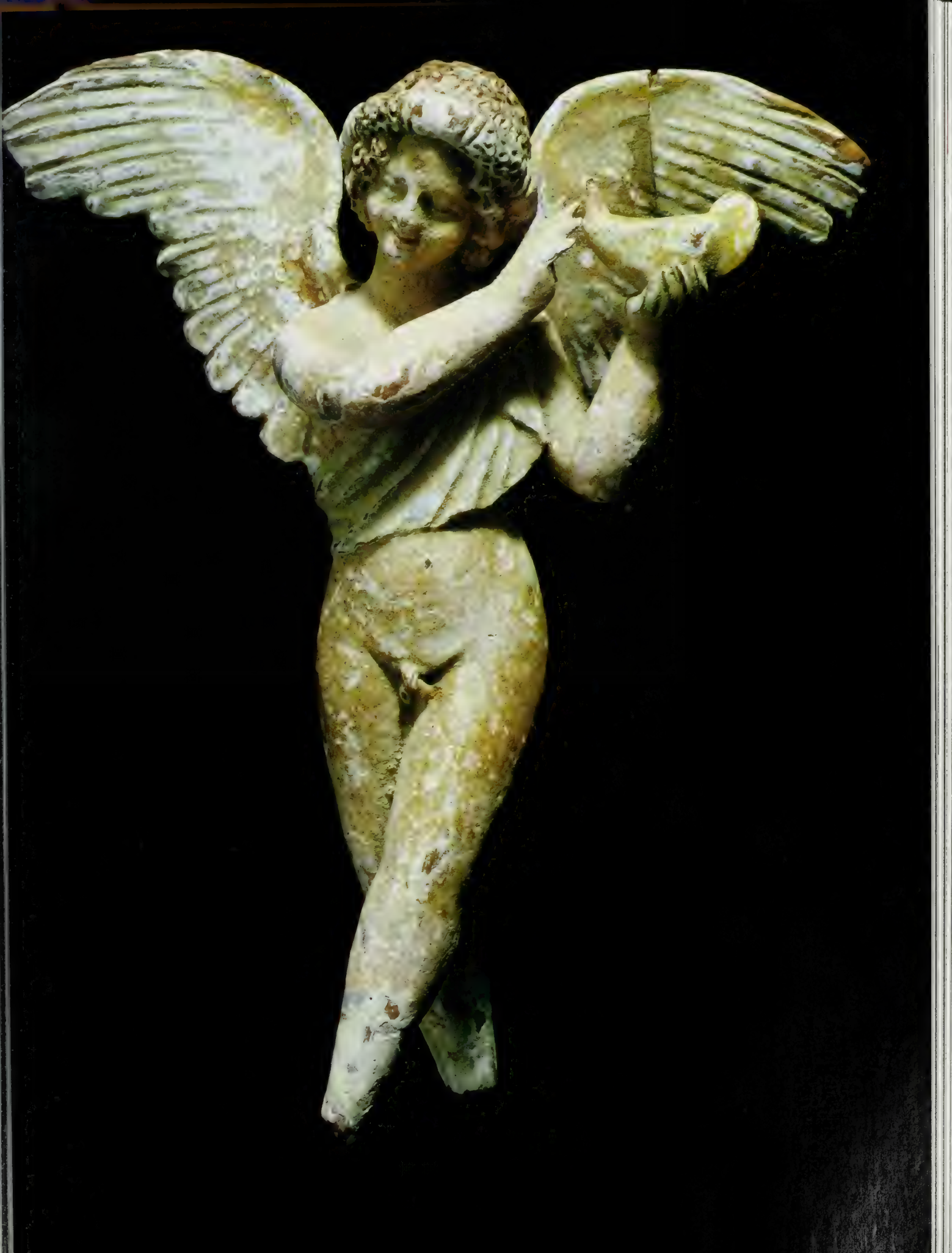
Though the gods share the complexities of the human condition, and though they quarrel, weep, scheme, make love and take revenge just like ordinary humans do, the divine also

Memories, fantasies, of the divine survive above all in the sculpture of sacred places. The impulse to honor the godhead by representing it formally is as old as civilization.



ABOVE: *Yamuna*, Indian (Madhya Pradesh), 8th century. Sandstone; 20⅝" high. The Hindu goddess of India's sacred Jumna River, escorted by attendants, poses on a tortoise. Yamuna and Ganga, goddess of the Ganges, often appeared together as guardians of temple entrances. Eskenazi, Milan.

OPPOSITE: *Eros Holding a Lamp*, Greek, circa 300–200 B.C. Terra-cotta; 5¾" high. During Hellenistic times, Eros—known to the Romans as Cupid—evolved from the classical version of a handsome athlete into a winged child and harbinger of passion. Ariadne Galleries, Inc., New York.





Deities fly, they plunge, they skim oceans and touch heaven with their heads; they manifest themselves in animal form like the jackal-headed Anubis of the Egyptians.



ABOVE: *Bodhisattva Avalokiteshvara,* Indian (Kashmir), 10th-11th century. Bronze; 10⅘" high. A flaming nimbus radiates from the Buddhist "lord of complete enlightenment," whose crown contains a small praying Buddha, his spiritual father. Devoted to the salvation of living beings, Avalokiteshvara is often accompanied by a donor figure. Galerie Koller am Hechtplatz, Zurich.

OPPOSITE: *Herakles with the Skin of the Nemean Lion,* Roman, 1st century. Bronze; 6⁷⁄₁₆" high. In the first of the Twelve Labors commanded by Eurystheus, Herakles slays the lion sent by Hera to ravage the Nemean countryside and dons its pelt as a cloak. Robert Haber Ancient Art, New York.

inverts the laws that obtain on earth. The gods are deathless; humanity dies. The divine sphere exists outside time, and is not limited by the laws of space. Deities fly, they plunge, they skim oceans and touch heaven with their heads; they manifest themselves in animal form like the slim-hipped, jackal-headed Anubis of the Egyptians, or the hippopotamus-bellied goddess of childbirth, Theoris. They change sex, like Athena in the *Iliad* when she becomes a male charioteer, or turn themselves into a shower of gold, like Zeus when he visits the beautiful mortal Danae, who conceives the hero Perseus.

Such contact between gods and mortals is the stuff of myth; the gods descend, are active, present and in touch. Myths imagine human nature mingling with the divine. Heroes and kings mediate between the eternal and the mortal, and hold out the hope of ascent. Pharaohs nestle in the breasts of Isis or take on the features of Hapi, god of the Nile flood; Herakles at death is snatched from the pyre and made immortal; the prince Siddhartha, after a rather more exemplary life, becomes the Buddha.

Memories, fantasies, of the divine survive above all in the sculpture of sacred places. The impulse to honor the godhead by representing it formally is as old as civilization. Like the spirit guardians in the tombs of many Chinese emperors and Egyptian nobles, the effigy creates an illusion of abiding presence. The Roman emperors carried statuettes of Nike, goddess of victory, to ensure themselves success, and the most precious spoil of the Trojan War was the Palladium, the statue of Pallas Athena that Aeneas is said to have brought back to Rome. Images bring the gods and goddesses closer; they seem to hold the divine spirit in solution. The God of the Bible knew how crucial it was, after he had banned the worship of all rivals, to prohibit the making of graven images as well. A living likeness can perpetuate illusions and make lastingly real what was only dreamed of long ago. □





The French Embassy

Ambassador and Mme Emmanuel de Margerie in Washington, D.C.

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DERRY MOORE

THE LITTLE RED Renault shoots out of the majestic gates of the French Embassy, and the police officer on the beat smiles with respectful admiration as he notices the departure of the Ambassador and Mme Emmanuel de Margerie. Hélène de Margerie is driving, since both she and her husband prefer the Renault to an official limousine. There is nothing conventional about this diplomatic pair.

Recently while they were driving through the Virginia countryside, the ambassador's keen eye caught sight of some unusual wicker furniture for sale at the side of the road. Now those Indian wicker chairs have replaced the formal garden furniture on the embassy terrace. The Margeries have been collectors all their lives.

"See that little Chinese deer over there?" says Hélène de Margerie, pointing to an exquisite object in the Salon de Boiseries. "We bought him at a flea market in Bangkok. And the Meissen bird under the Bonnard? The Bonnard belongs to our government, but Bobby"—as the ambassador is always called—"gave me that lovely piece thirty years ago when our son was born. 'Hélène,' he said, 'you don't want a jewel, do you?' And I didn't. I loved the bird and placed it there because I thought the colors fitted the picture above."

Mme de Margerie, a microbiologist with a doctorate from the University of Paris, was brought up in that city among beautiful things, and she has a rare gift for creating harmony in the arrangement of her rooms. Every aspect of running her home expresses her personal taste, from the choosing and arranging of the smallest or the most elaborate bouquet to the careful planning of menus with her chef for her renowned dinners.

Bobby de Margerie, the son and

ABOVE LEFT AND RIGHT: An English baronial-style house has been the Washington, D. C. residence of the French ambassador since 1936. It is now home to Ambassador and Mme Emmanuel de Margerie. OPPOSITE: The entrance hall is highlighted with a Louis XV commode, Kang Hsi vases and a Noël Coypel painting.



grandson of celebrated diplomats, has an easy charm and a first-class mind that is respected in diplomatic circles throughout the world. He crowned a brilliant record by being appointed ambassador to the United Kingdom in 1981 and serving as such until 1984. As London has always been considered the pinnacle of a French foreign service career, even his admirers were surprised and delighted by his next appointment, for it was unheard-of for a French ambassador to go from London to Washington—an honor without precedent.

The ambassador's residence often comes as a surprise to visitors, for the long gabled façade is very English. It was built in 1910 by an American architect of French extraction, Jules Henri de Sibour, for a wealthy American. In 1936 the French government acquired the property, which overlooks Rock Creek Park in a woodland setting. The style of the house tends to be described by English experts as "Jacobethan," a term invented in jest by critic Osbert Lancaster.

Sibour had a passion for seventeenth-century interiors as well as exteriors, and the Salon de Boiseries is an accurate interpretation of Derbyshire oak paneling of the period. The dining room was also modeled after an English country house, but the original dark paneling has been painted a strong green, lightened with gold touches, to serve as background for a series of mythological tapestry cartoons by Noël Coypel, currently on loan from Versailles.

The mixture is eclectic, but French taste and atmosphere naturally dominate. From the national collection, the Mobilier National, the state has contributed some very fine furniture, pictures and tapestries. With the Margeries' possessions mixed in, the



The Salon Empire contains a suite of painted Empire furniture and an Aubusson rug. To the right, over the marble-topped gueridon and Meissen bird, is Pierre Bonnard's *Coin de Fenêtre*. On the pedestal to the left is a marble medallion relief flanked by watercolors by Russian artist Serebriakoff. Above is a family portrait.



result is a warm, cheerful house that is also a distinguished one, as the French Embassy should be.

The Margeries are expert professionals working for their country, with overwhelming schedules. On a typical day the ambassador might rise early to give a working breakfast for the Washington press corps, then fly to New York to attend a luncheon at the chamber of commerce for the finance minister of France, and race back to Washington to meet, wine and dine three important museum curators arriving from Paris for the opening of a French Impressionist show at the National Gallery.

Earlier in his career Ambassador de Margerie served as director of all the museums of France, and one of the hats he now wears is that of unofficial cultural ambassador. Later in the week the curators, who are staying at the embassy, will be entertained at a reception for five hundred people. Following this the ambassador will fly to Atlanta to represent President Mitterrand at ceremonies in honor of Martin Luther King, Jr., and meet with the Alliance Française. The ambassador expertly handles this immense amount of traveling on top of the exacting work of political and economic analysis awaiting him on his desk in Washington.

There are always houseguests at the French Embassy. Some are eminent French ministers and politicians; others are luminaries such as Catherine Deneuve. There are, of course, personal friends who are given a warm welcome. Hélène de Margerie

A pair of 18th-century ormolu cassolettes, Chinese Export plates, and a Louis XVI clock belonging to the Mobilier National rest on the marble mantel beneath a circa 1760 French painting, *Landscape with Mythological Figures*, in the Salon de Boiseries.





Exhibited in the Salon de Boiseries is a large portrait by Nicolas de Largillière above an 18th-century sanguine, *A View of Florence*, by Zocchi. An 18th-century Chinese deer and a Chinese Export sauceboat rest on the Louis XV desk.

attends to her guests and still finds the time and energy to work actively for half a dozen philanthropic causes during the course of the year, among them the Living Stage Theater Company, a Washington project created to benefit the incarcerated, the neglected and the disabled people of the city.

What particularly stands out about the Margeries is their lightheartedness. At a dinner for over ninety guests on the occasion of the opening of the "Treasure Houses of Britain" exhibition at the National Gallery last November, the ambassador rose to make a toast to the British and American organizers of the show. Having paid them tribute, he said that if people wondered why he was giving this dinner, he would answer in three words: *"Pour mon plaisir."* □



The dining room features painted and gilded paneling original to the house. Paintings by Noël Coypel are actually cartoons for a tapestry made for the Trianon in Versailles. Aligned on the mantel are Sèvres biscuit figurines.

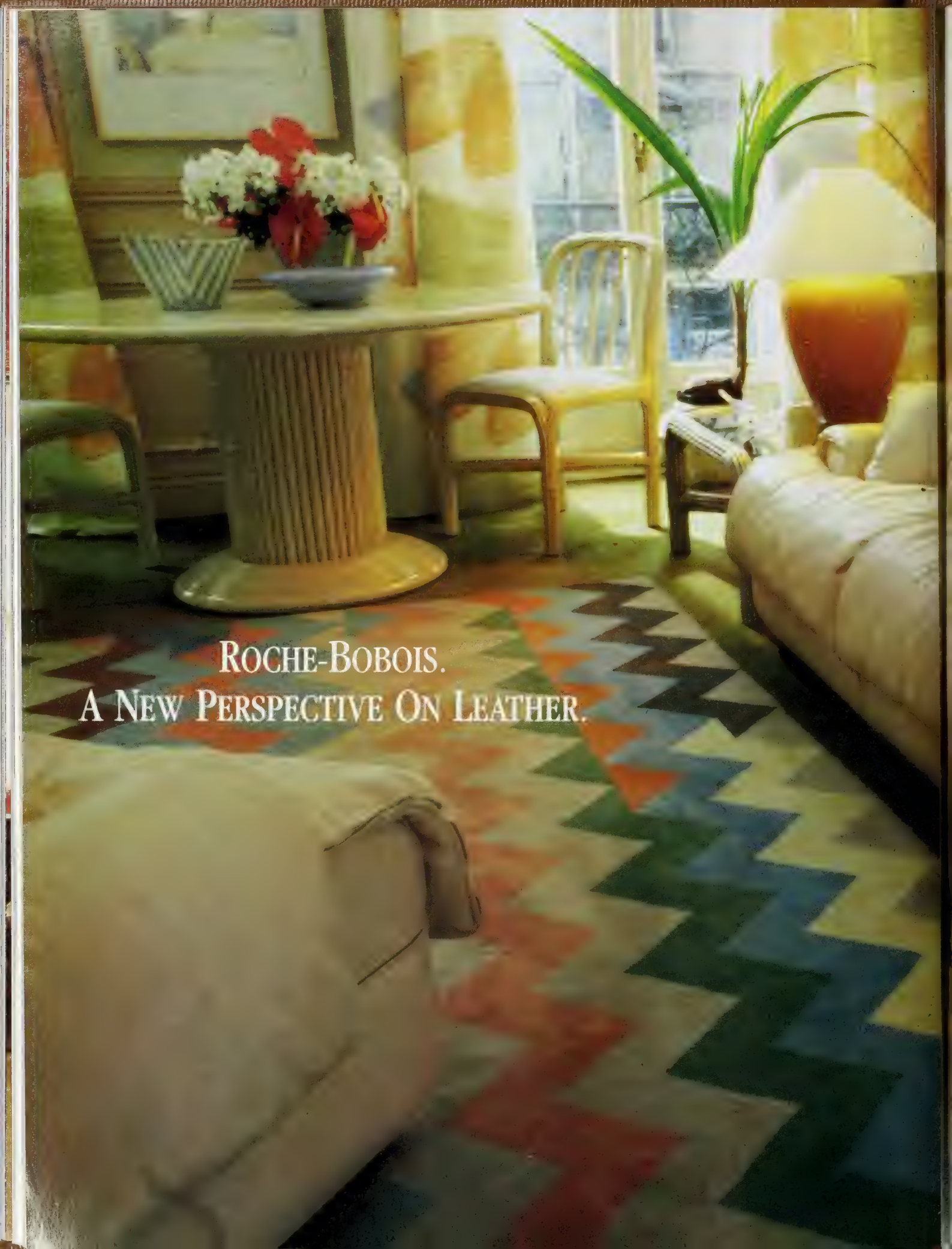
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Refashioning the Rhinelander Mansion
continued from page 140

five months before he opened the store. In that time Leff would have to rebuild almost everything.

Because she was familiar with Lauren's perfectionism, she knew how to accomplish this feat without preliminary hysteria and expensive revisions. She understood, for example, that Lauren deplored cookie-cutter ceilings, so she designed about ninety different crown moldings, then had each molding knife ground separately. She ordered eighty-two thousand feet of Honduras mahogany ("It had to look as if it came from one tree," she notes), then later outfitted the wood-finishers' shop with the same lighting that would be installed in the store, so all the craftsmen could match their work perfectly.

In November an elite corps of ornamental plasterers, wood-carvers, sand-casters and master carpenters was finally allowed inside the Rhinelander Mansion to accomplish in a few months what they all knew was a year's work. To protect the sole surviving carved ceiling, they ran ventilation ducts through the cabinetwork and lowered lighting and sprinkler fixtures down through the floors above. Meanwhile, on the first floor, workmen began to install the mahogany staircase that had been hand-carved and then rubbed and polished until the color penetrated deep into the wood.

In January the design team pulled together the men's clothing area and invited Lauren to inspect it. "I wanted this store to be an accumulation of everything I've read about and seen, then interpreted by me," he recalls. "When I saw that it was working, that it wasn't going to be like any store I'd ever been to, I had no trouble staying away until it was completely finished."

Three months later, on the morning Polo/Ralph Lauren was to open its doors for the first time, Lauren came early to say a few words to the employees. To their surprise the designer, who favors old jeans not of his making, wore a double-breasted gray suit, a striped shirt and a silk tie. To his surprise the staff welcomed him with an ovation.

"If there's anything I can ask you to feel, it's that this is my home—and your home—and you're inviting people in," Lauren said. "I hope you'll be happy here. Because your smile in the morning is the first thing this town needs, that everyone needs."

Considering that Lauren had disregarded his budget—"I had one," he says, "but it was blown a long, long time ago"—this was a pep talk so low-key as to be subliminal. It was, however, right in character for a designer who was, until he saw it in gold leaf, bitterly opposed to having his name on the store's awning.

"My passion isn't for commerce, but for things that are gone, from Bugatti cars to antique furniture," he explains. "I've read a lot about Enzo Ferrari and Ettore Bugatti and I've been excited by them. They made a commitment to build things that last. In my own life I think of wonderful products, the best I can do, the most beautiful world I can dream up—and maybe people will want it."□

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Home Port for Admiral Peary

continued from page 150

brought the local postmaster with Peary's blunt telegram to Jo: "Have made good at last. I have the D.O.P. [damned old Pole]. Am well. Love."

On April 6, Peary had finally reached his life's destination, had stood with his black aide, Matthew Henson, and four Eskimos in the glittering light at the top of the world. Peary gave vent to his emotions in his diary: "The Pole at last. The prize of three centuries. My dream and goal for twenty years. Mine at last!" Yet even then he experienced a curious letdown: "I cannot bring myself to realize it. It seems all so simple and commonplace. . . ."

It was to Eagle Island that Peary retreated when the exultation of that moment was worn thin by the bitter controversy initiated by Frederick Cook, who had served as a surgeon on one of Peary's earlier expeditions. Cook claimed he had reached the pole a full year before Peary. The charges and countercharges were exploited by the press. Peary remarked in private and in anger: "My feeling at present is that I never want to hear anything more in regard to Arctic or Antarctic explorations."

Even though Cook's claims were later discredited and Peary's accepted by geographic societies around the world; even though the United States government retired him as a rear admiral and granted him a pension for his services to the nation, the controversy continued to dog Peary's name and achievement even after his death in 1920. Yet guests at Eagle Island maintained that in retirement he managed to smile more often than he had in public life.

Perhaps it was part of Peary's character that he never felt comfortable for long in civilization, that ultimately he would begin to yearn for "the silence and the vastness of the great white lonely North." But he also acknowledged that he had never witnessed such spectacular displays of the aurora borealis beyond the Arctic Circle as he did from his home on Eagle Island. □

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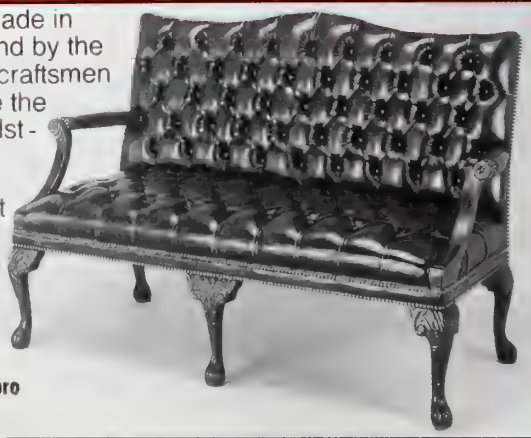
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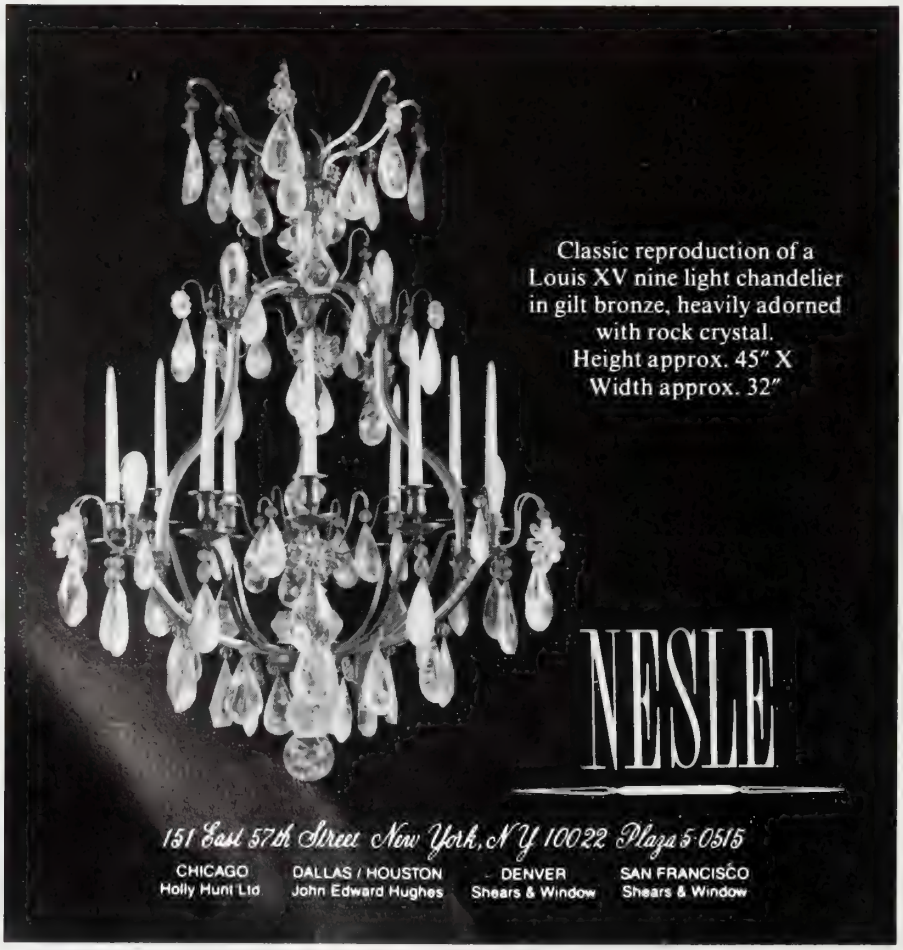


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Lee Thaw's Manhattan Maisonette
continued from page 157

—furniture to lean on. "But I'm not so sure," she says, giving them a critical look. "They're too low for that."

Lee Thaw may have some crowded tabletops, but the one in the dining room is easily the busiest. She does say that the profusion of glasses atop the Louis XVI *desserte* includes only those actually needed for white and red wine and champagne. Above the thicket is an eighteenth-century Japanese screen showing merry pilgrims crossing a lake on their visit to a shrine. Candles provide the only lighting in the room.

Her husband had said to her, "Let's buy books," and so they did. Volumes in red and black morocco line a library wall: the complete works of Twain, Carlyle, O. Henry, Hawthorne, Beaumont and Fletcher, Goethe, Balzac, Turgenev. It is a dark and masculine room, with red *gourgouran* walls and formal portraits. A self-portrait by Sir Joshua Reynolds hangs over the mantel; Joseph Wright of Derby's cavalry officer faces Carle van Loo's portrait of the duc de Richelieu—*maréchal*, wit, courtier, ladies' man and one-time owner of the living room cabinets.

Upstairs, Lee Thaw's Empire bed is surrounded by the enormous sprawl of her paperwork—in addition to her duties at Sotheby's she is a vice-president of the International Rescue Committee. The bed is a majestic piece of mahogany to which a red canopy adds the feeling of a campaign tent. "I only got it for the moment," she says, "but I never found anything better. I suppose it screams 'Josephine.' " Continuing in a Napoleonic vein, she allows that someday she may "succumb a bit" to the opulence of Napoleon III.

Or perhaps not. "When friends come to dinner they seem to bring their own richness," she says. "And I'm quite happy with what I have. Unlike dresses, tables and commodes don't need updating. I look at the rhythms of a Jacob chair with continuing delight, just as I find in the music of Mozart an ever-increasing joy." □

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Antoine Predock
continued from page 182

room off to one side in a small wing that will eventually be expanded to contain two rooms. At the end of the greenhouse corridor is the culmination of the journey up the hill and the largest single element in the house, the living room. It is the most formal room in the house, roughly symmetrical, with a two-story gabled ceiling and a balcony loft.

The owners of the house, who are involved in the arts—she is an actress and singer, he is an attorney and an amateur musician—both wanted this room to be suitable for performances, and Predock designed it with that in mind. The balcony loft and the main space relate to each other as auditorium and stage in a tiny recital hall. But even when all is quiet, this is surely the most theatrical room in the house, the climactic architectural event in the progression up the hill. For here are not only the best views of the landscape, but the grandest interior space, the moment when the house, which up to this point has been relatively contained spatially, suddenly explodes.

The living room is just as prominent on the outside, where it reads almost as a house in itself. Like the dining room/master bedroom tower it has a roof of galvanized metal, and it joins with that wing to give the house its strong silhouette. The various parts of this house—discrete in color, in shape, in placement—join together with remarkable coherence. Together they make up a village of their own, a collection of structures that sits on a hill with the lightness and spirit of the best residential architecture of New Mexico's past. □

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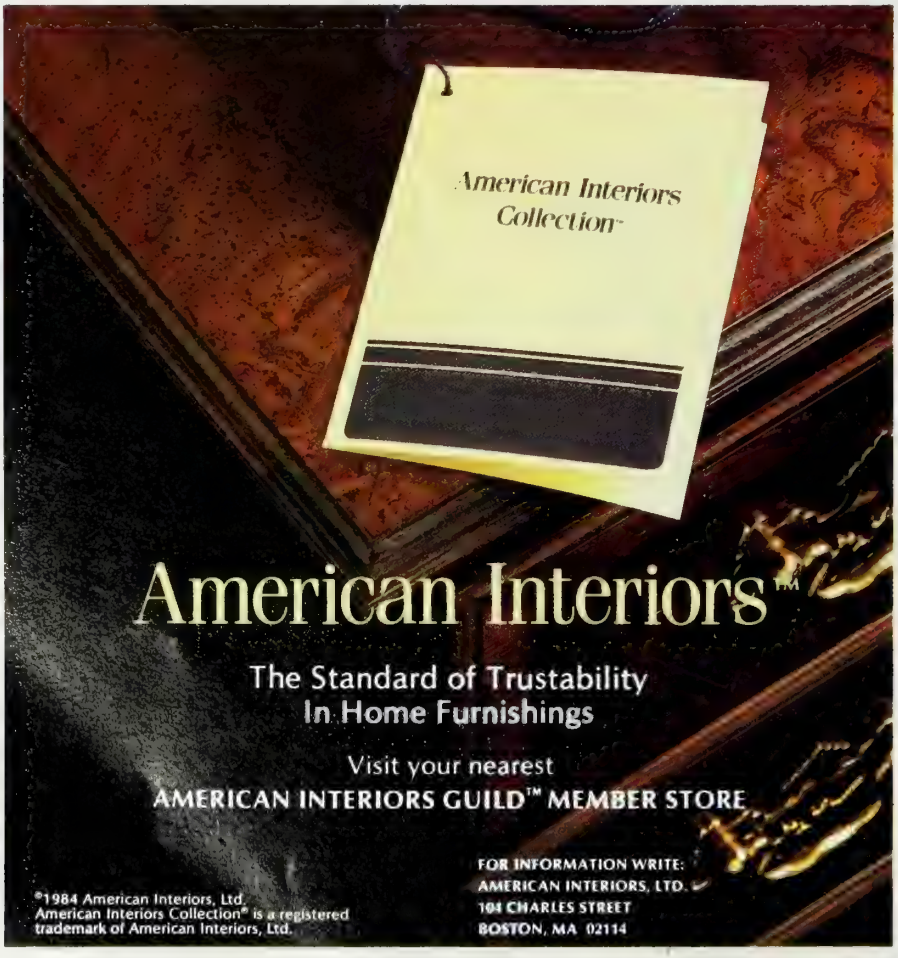


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The Belgian Residence of Axel Vervoordt
continued from page 191

the remains from a collapsed twelfth-century Khmer oven. The oven is a quintessential *objet insolite*, revealing the power of nature and the handwriting of a culture in an accidental work of art.

Vervoordt deliberately works at surprise when he changes objects. He sometimes peels away the film of convention so the observer has to contemplate the essence. Thus, much of his eighteenth-century furniture meant for gilding and fine finishing is simply painted. In the narrow dining room a Louis XIV side table is painted flat white, while the Louis XV country dining table with a pine top is "ennobled" by *faux-marbre*, so lightly done that the pine remains clearly pine. Vervoordt doesn't disguise, he doesn't disrespect things—he just finds subtle ways for them to be looked at anew, to evoke study.

The note of livability, with all this, is never lost. Vervoordt says he does not keep a true showroom anywhere because "when you put something in a shop you distance yourself from it. It's as if you want to get rid of it. I sell because my role in life is not that of a collector. I love buying and finding, then going back and finding again. My collection is with my customers. But if something is not worth living with myself, I don't want to sell it with my name on it. I'll put it in a salesroom anonymously."

At Kasteel van 's Gravenwezel, no room illustrates the dual currents of livability and *insolite* expressiveness as well as the Vervoordts' bath, a large-scale room with a big fireplace and Régence boiserie from a bedroom of another Belgian castle. It is furnished only with a bathtub in an alcove meant for a bed, and with a daybed. Everything here exists in an unexpected context. But for congeniality, it all passes the acid test. "This room is like an intimate sitting room," explains May Vervoordt. "My husband travels a lot, and when he's away, after the children are in bed, I like to have a bath and read by the fire. It's wonderfully comforting."□

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On Garinish Island
continued from page 197

lilies, and self-seeding pink and yellow Asiatic primulas.

Record books at Garinish list the arrival of quantities of imported plants, shrubs and trees in the early years of this century. Many of the exotics came from the subtropical gardens of Lord Dunraven's neighbors, Lord Lansdowne at Derreen and Dr. Heard at Rossdohan.

A little over twenty years ago, George Reginald Browne, a native of Belfast who had been living in England, came to spend a vacation at Oyster Bay House and heard that the owner of Garinish was interested in selling the property. "Actually, my father was not a great garden enthusiast," Browne's son Shamus recalls. "In England we had a formal, traditional garden, but he fell in love with the whole bay area and its amenities, so he bought Garinish and took on a heritage garden."

Today Shamus Browne and his brother, Cavan, have had to come to terms with the exigencies of their father's acquisition. "There were six gardeners on the island when we first came," Shamus Browne recalls. "Later there were three full-time. Now I have had to rationalize. We don't seem to be able to attract an experienced gardener to this rather lonely part of Ireland today, so I keep two or three groundsmen working from spring to autumn and lay the men off in the fall. In the spring we repair any havoc created during the winter when the wind rises off the bay, and prepare for another year."

The Brownes themselves spend much of the summer on Garinish, sailing and gardening. They stay in either the lodge or the spacious apartment over the boathouse. "Of course, it's expensive even to keep Garinish tidy, but we don't feel it a burden, although we do regret not having a qualified gardener," Shamus Browne says. "I believe we have discovered at least how to cope, and we shall continue to care as long as we can for our treasury of rare and lovely plants." Islands cast a magic spell.□

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California Fields, detail from 36" × 48" original oil by Eva Makk.

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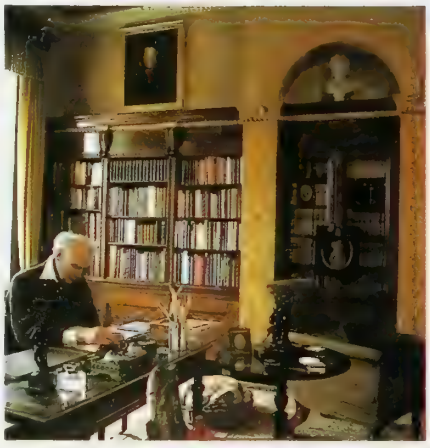
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Splendid Isolation—The Lure of Beckford's Library



PHOTOGRAPHY DERRY MOORE





TOP: The rich, reclusive William Beckford chose to spend his later years at Lansdown Crescent in Bath, England. Built between 1789 and 1793, the late-Georgian development ranks as one of the city's architectural glories. TOP RIGHT: Portraitist Daniel Gardner painted the collector and author in the early 1780s, before tragedy and scandal marred his charmed life. ABOVE: James Lees-Milne now writes in the room Beckford called "my Grecian library." A handful of books from the former inhabitant's celebrated collection have been acquired by Lees-Milne, who has also added personal touches such as pet whippets and a portrait of Bonnie Prince Charlie, a subject of his writings.

ACUTELY INTELLIGENT, well educated and romantic, William Beckford was one of those Englishmen who only achieved recognition posthumously. He was born in 1760, the son of William Beckford, an immensely rich Anglo-West Indian who made a fortune from sugar plantations and twice was lord mayor of London. A parvenu, the senior Beckford married into the aristocracy. His wife, Maria Hamilton—granddaughter of the earl of Abercorn, a descendant of kings and connected to many illustrious families—was a woman of forceful personality. By her he had the one child, William, and died in 1770. Thus, young William Beckford inherited vast estates overseas, an income of £100,000 a year, a mansion in Wiltshire and innumerable bastard brethren who were a drain on his bounty.

Beckford was quick to demolish the great classical house he inherited. In its stead he built a fake abbey called Fonthill, a Gothick structure vying in plan, appearance and size with Salisbury Cathedral. He filled it with old-master and contemporary paintings, eighteenth-century French furniture, Etruscan urns, bejeweled Renaissance vases mounted in ormolu, nautilus shells of crystal and precious stone, bronzes, porcelain, maiolica and gold and silver caskets. No slave to fashion, he bought whatever of good quality was available and patronized every contemporary artist of note. He also amassed a collection of books second to none, which he had bound by the most renowned binders. When sold by a descendant at the Hamilton Palace sale of 1883, it was deemed the best library ever to have appeared on the market.

Besides being a connoisseur of the arts, Beckford was a first-rate landscape gardener and musician. As a child he had lessons on the harpsichord from the young Mozart.

As for his character, Beckford was witty and caustic, willful and incredibly spoiled. He was incredibly generous and incredibly mean. He was

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Splendid Isolation—The Lure of Beckford's Library
continued from page 232





ABOVE: William Beckford spent hours in his library, often annotating the books with scurrilous comments about their contents and authors. Today, busts of two illustrious Englishmen—John Milton (left) and Sir Isaac Newton—survey the room from atop mahogany-and-walnut bookcases. The marble fireplace houses a large Attic krater, circa 5th century B.C. ABOVE RIGHT: Toward the end of his life, Beckford designed the coin cabinet, originally part of a suite of furniture.

angelically kind and diabolically cruel. But he could write. At the age of twenty-two he composed—in three consecutive days and nights—an Oriental tale, *Vathek*, in French. When translated into English, it became a best-seller. His subsequent books on travel in Italy, Spain and Portugal are some of the most entertaining in the English language.

At the age of twenty-three he married Lady Margaret Gordon. It was a happy union marred by two tragedies. The first was a scandal. Beckford was caught in the act of love with a boy, the only son of Lord Courtenay, and was obliged to flee the country. Lady Margaret accompanied him but died in childbirth two years later. Beckford never recovered from either blow. At twenty-six he was a disgraced and broken widower. For the ensuing fifty-eight years of his life he remained an embittered recluse.

In 1822, "England's wealthiest son," as the poet Byron called him, had incurred debts amounting to £145,000, and his income was reduced by one-third. He felt obliged to sell his gimcrack abbey and most of its contents for £300,000 to a manufacturer of gunpowder, a Mr. Farquhar, whom Beckford christened "Old Filthyman." Three years later, Fonthill Abbey collapsed in a heap. Meanwhile, Beckford had bought two houses in Bath, which he linked by a bridge built over a narrow lane.

Lansdown Crescent, where he made his new home, was then a mere thirty years old. It is an elegant late-Georgian block of twenty attached houses on the northern rim of the city, which it overlooks. By the 1820s Bath had ceased to be a bustling spa for the famous and fashionable. Rather, it was a somewhat dingy resort for the retired and impoverished. It was where Beckford, at the time a healthy sexagenarian, would spend more than twenty years of uninterrupted seclusion with his retinue of servants, a pet dwarf and dogs. In spite of his diminished fortune he was still immensely rich. Thus he started collecting works of art and books all over again.

Sometime before 1837, Beckford sold the smaller of his two houses and bought the adjacent one on the other side. He then converted the two houses into one. Until recent times the rooms of both remained as Beckford had left them, minus their contents, which were removed upon his death in 1844. Now both houses have been converted into flats, and the rooms subdivided and partitioned, with one exception. This is the lesser library, which Beckford had constructed to his own design and affectionately referred to as "my Grecian library in which I study."

A contemporary who was privileged to visit Beckford gave a detailed description of this library, which tallies exactly with the room as it is today. The two long facing walls are lined with bookcases of figured mahogany and walnut between yellow scagliola pilasters supporting arched recesses. Within these recesses Beckford placed his rare Etruscan urns.

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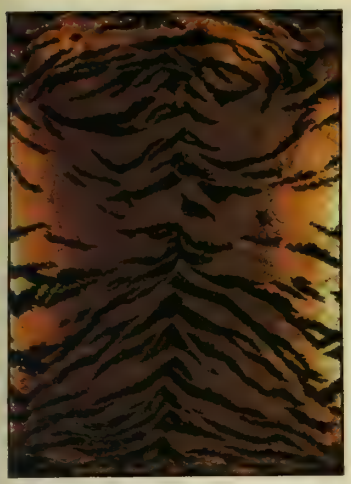
The Lure of Beckford's Library
continued from page 236

The arches are marbled to match the scagliola pilasters. The bookcases are crowned by a cornice with an egg-and-dart gilded molding. The fireplace, of strangely cramped design, is of green Devonshire marble. The end wall, facing the windows, contains mirrors that enhance the rather tunnel-like length of the room. The ceiling, unlike other Beckford ceilings painted crimson and scarlet (of which only illustrations survive), is stone-colored with cross-ribs formerly dappled with gold. When every shelf was groaning with his morocco-and-gilt-bound tomes, the library must have presented a warm and opulent appearance. Were Beckford to revisit the library today, he would find it quite unchanged, apart from the furniture and ornaments.

It may strike the reader as fanciful, even farfetched, to assert that Mr. Beckford does from time to time glide noiselessly on slippered feet through the jib door that was one of the entrances from the larger house to the Grecian library. For the library has for some years belonged to me; it is my working room. When I am writing on a summer evening or on one of those winter afternoons when fog laps against the windowpanes and only the muffled clip-clop of a horse on the cobbles can be heard, then sometimes I am aware of his presence.

Beckford was, for all his inner romanticism, a cynical man, a great debunker of the pretentious and mocker of the sententious and trivial. More than once, after completing a sentence with a complacency that too rarely assails me, I have turned in my chair because I have sensed him leaning over my shoulder, silently mocking. Far from being alarmed, I find these interruptions amusing, and certainly beneficial. Instantly they drive away my self-satisfaction, leaving me a little chastened. To be truthful, I enjoy his company and wish he would present himself more often and just occasionally whisper a word, just a slight word of praise. But so far he has not condescended to do so.□

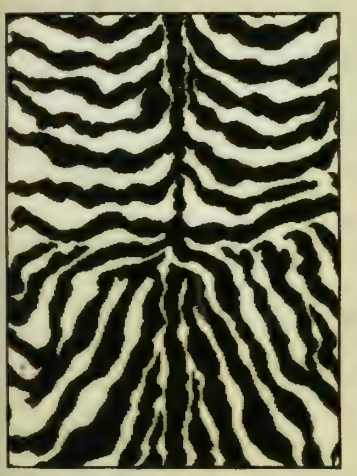
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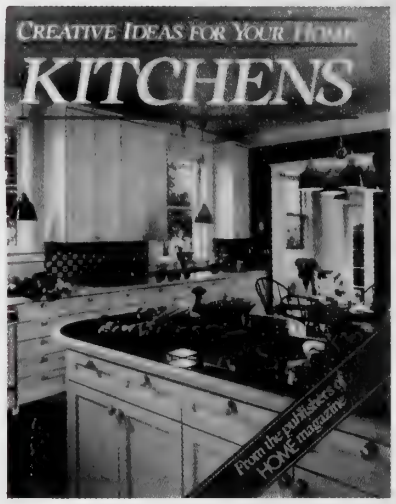
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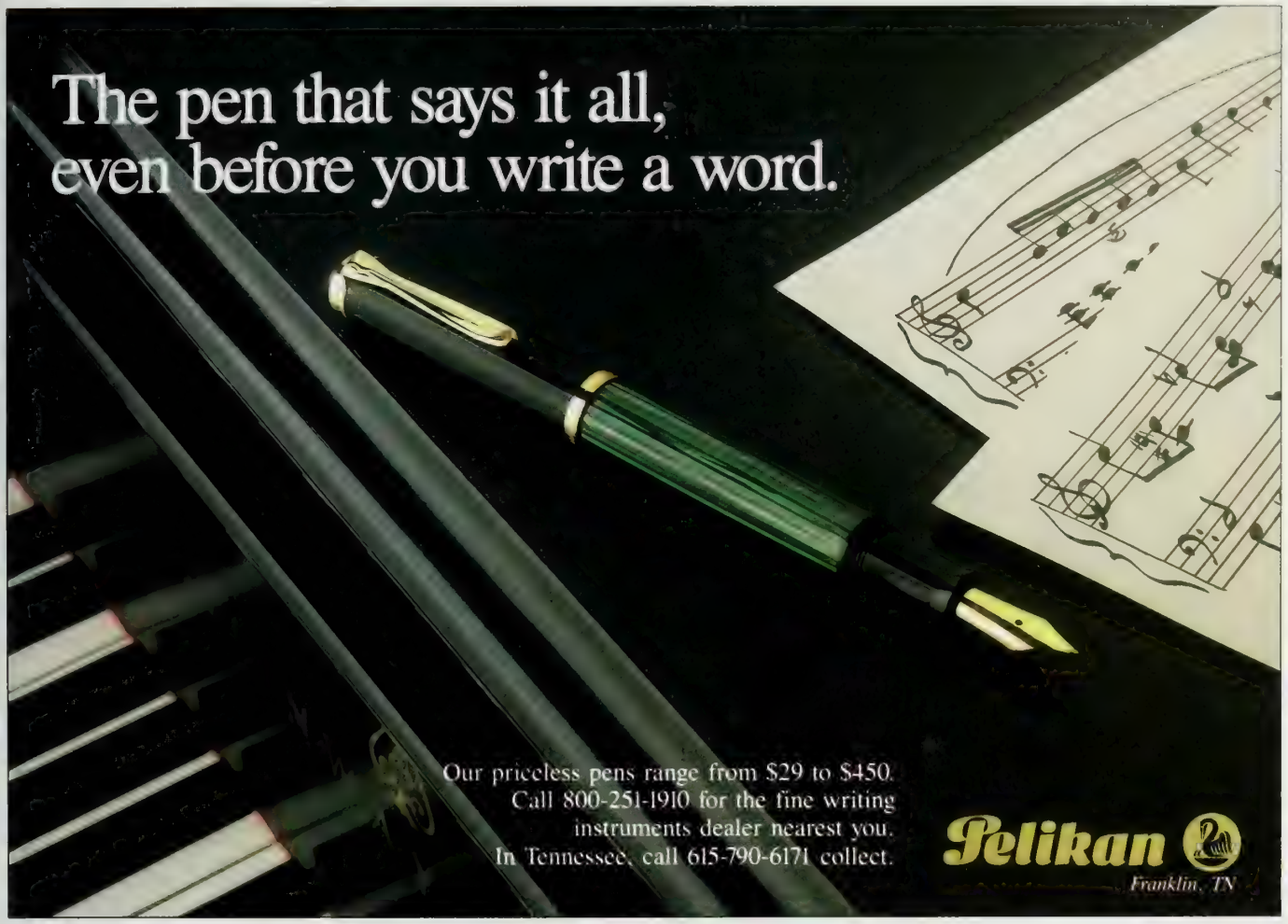
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Robert Moore's Korean Art

By Irene Borger

IN THE EARLY 1950s, a young G.I. stationed in Korea wandered into a local museum and was intrigued by the objects he saw there. Later, surrounded by ceramic vessels and other artifacts in the marketplace, he would carefully try to remember what he had seen on display. On a whim he purchased a few pieces, which he now calls "high-quality curios." It wasn't until he was back in the United States, married and settled in Los Angeles, that he really began to explore the world of Korean art.



PHOTOGRAPHY DAVID ZANZINGER



Robert Moore has assembled one of the most comprehensive private collections of Korean art outside Asia. ABOVE: In the living room of his Los Angeles home, Moore stands beside a 19th-century scroll painting of a popular image in Korean folk art—the tiger. ABOVE RIGHT: Highlighting the library is a Confucian "bookstack" screen, a pair of Yi Dynasty dragon staff heads, left, and two lacquer and mother-of-pearl boxes.

Situated between two great cultures, Korea had long been, to Western collectors, in the shadow of China and Japan. The country's art was an overlooked field. Robert Moore, that ex-G.I., turned out to be in the magical right place at the right time. His serendipity led him to build one of the most comprehensive private collections of Korean art outside Asia.

Korean art has been called simultaneously natural and profound, direct and mysterious. It was this elegant simplicity that first drew Moore to the work. And it was the potential for rare finds that made the process of collecting one of glee. "I've been in and out of every antiques shop, auction gallery, missionary's attic, G.I.'s trunk and collector's cellar on the West Coast," Moore says. "Bringing home a treasure wrapped in an old newspaper is quite an adventure." But then Robert Moore has always been lured by a treasure hunt. As a



A brilliantly polychromed wood donor figure holding a phoenix was once part of an altar assemblage of the late Yi Dynasty (1392-1910).

continued on page 246

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Florian Papp

Robert Moore's Korean Art
continued from page 242

child he amassed the requisite insects, postage stamps, bottle tops and playing cards. Even though he has turned to more sophisticated pleasures, the research, chase and acquisition are still done with boyish zest.

Korean art has always been relatively inaccessible, as it was never produced in the same quantities as work from China and Japan. When



An 18th-century jar—in an underglaze blue technique borrowed from the Chinese—expresses Moore's appreciation for the blending of practicality and beauty in Korean works.

Moore began collecting, Korean objects were moderately priced in part because they were virtually unrecognized. He dates his twenty-five years of collecting back to his purchase of a bronze Koryo Dynasty spoon for fifteen dollars at a discount warehouse. He discovered his first great ceramic piece, a fifteen-hundred-year-old footed bowl from the Old Silla period, at an even more modest price. And tucked away in a junk shop, he found an extremely rare lacquered chest made for an eighteenth-century aristocrat. "People just weren't familiar with works from Korea," he says. "I once found a piece of folk art at an estate sale, a wooden box with reverse painting on horn, which the auctioneers had mistakenly thought was Persian."

He recalls the time he discovered a tenth-century iron head of Buddha on a fence post in a Santa Barbara yard. "It was quite valuable, but clearly the owner, who had gotten it from a returning G.I., wasn't aware of that. Her gardener had been putting axle grease on it to preserve it, and a brick had been pushed up inside the head and cemented in place so that it wouldn't fall over!"

The works in Moore's rich collection are even more varied than the places they were found. The paintings range from a classically idealized sixteenth-century landscape by a Chinese-influenced scholar to stylistically varied folk paintings depicting flowers, animals and birds, and include a group of dramatic Buddhist shaman scrolls. The diversity extends from an unglazed Neolithic pot to nineteenth-century jewel-colored textiles, from Buddhist bronzes and mother-of-pearl garment boxes to shaman dance masks and fine examples of Koryo celadon.

Celadon ware, with its delicate pale green or bluish-green glaze, was much prized throughout the Far East. Celadon made during the Koryo period (918-1392) is among the most highly valued work in the gamut of Asian art. During the twelfth century a visiting Chinese scholar wondered about the remarkable "secret color" the people referred to as the "color of kingfishers." Even today the translucent hues continue to evoke comparisons with the colors of natural stones and autumn skies.

Moore's collection includes a uniquely Korean form of celadon, which is enhanced both with inlay work and with bold carved designs. Moore also prizes his simple Yi Dynasty teacups, first appreciated more than three hundred years ago by Japanese tea masters, highly influential arbiters of taste. These irregular and unadorned cups were honored for their vigor, and spontaneity then and are still considered great treasures today.

Moore takes real pleasure in the utilitarian nature of many of the objects in his collection. "These pieces, which are all aesthetically pleasing, were made to be used. There was never the difference between the fine and applied arts in Korea that one finds in the West." At the same time he also clearly admires the purely sublime. A Confucian "bookstack" screen is proudly hung in his library. Made for gentleman-scholars, these screens depict the trappings of the ideal Confucian intellectual's world. Inkwells and other desk articles are shown next to teacups and pots, all set amid piles of neatly stacked tomes.

"These pieces were made to be used. There was never the difference between the fine and applied arts in Korea that one finds in the West."

Perhaps the collector's witty commentary on his own life, the screen is a pictorial variation on Moore's own library, filled floor-to-ceiling with art and reference books. He enjoys every aspect of collecting and is currently photographing and cataloguing his more than three hundred works.

The task of cataloguing allows a still greater number of works to come into view, since he regularly changes the objects displayed. A fine scroll of a tiger has been hung to celebrate the current year of the tiger. A popular subject in Korean art, the animal symbolizes vitality and strength. It is precisely these qualities that characterize Robert Moore's collection—a potent assembly from the Land of the Morning Calm. □



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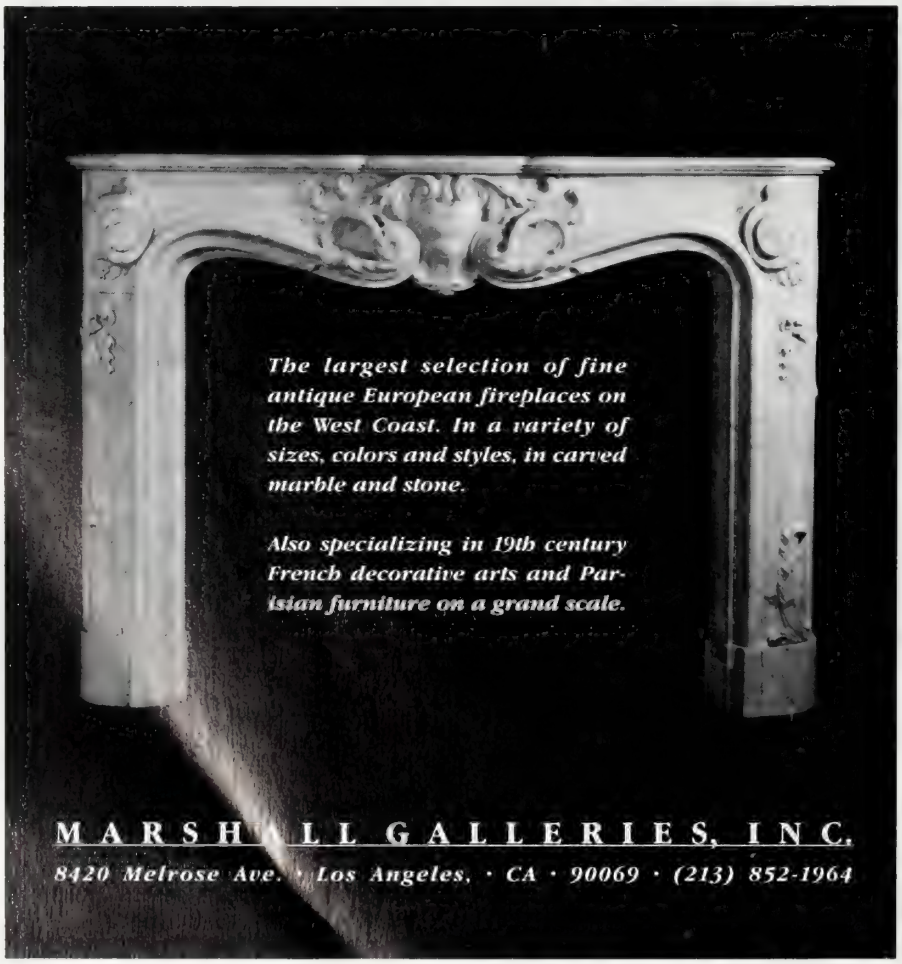
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PERCIER AND FONTAINE

The Architects of Napoleon's Empire

By Joseph Rykwert

SHE WAS A BEWITCHING widow: lithe and small, lively, superstitious, volatile, extravagant and generous. Mme Josephine de Beauharnais was of Creole descent, born in Martinique. Her husband, a nobleman, had been guillotined just before the end of the Reign of Terror. All Paris knew that she was the very particular friend of the ex-vicomte de Barras, a member of the Directory, as the government of France was then called.

Through Barras she met "little" General Bonaparte, both younger and smaller than she. He came from the Corsican *petite noblesse*, spoke with a marked accent, and had manners that were rough even when cordial. When Josephine married him in 1796 (at Barras's suggestion, she confessed much later) she was one of the three or four smartest women in the somewhat hysterical post-Terror Paris. As she settled into her new status as consort of the brilliant young military commander, she expanded her household and acquired a château.

Undeterred by its ill-omened name, Josephine bought the old and rather rundown La Malmaison, located in the countryside to the west of Paris. One of her neighbors in town was having his house done by two young architects, Pierre-François-Léonard Fontaine and Charles Percier. All Paris, Josephine included, was impressed by their work. An introduction was quickly arranged, and the painter Jacques-Louis David presented the two awed architects to Napoleon.

It was not an auspicious meeting. At the time Bonaparte's mind was not on Malmaison but on the vast quantity of the world's most famous works of art that he had brought from Italy in his triumphal procession. Having been paraded through Paris, they were temporarily dumped in the Louvre. Napoleon wanted them exhibited permanently under the dome of the Invalides. David did not want to contradict the hero of the hour, but Fontaine (whom Napoleon had barely noticed) told him directly that it was a very bad idea. He suggested that only the captured flags be exhibited in the Invalides. A quick inspection of the storehouses convinced Napoleon that Fontaine was right, and his advice was followed.



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MUSÉE DES ARTS DÉCORATIFS, PARIS/SULLI-TAULMER

Charles Percier and Pierre-François-Léonard Fontaine, favored architects of Emperor Napoleon I, were responsible for giving shape to the Corsican general's imperial dream. ABOVE: Their distinctive style was first conceived at Malmaison, the country house of the empress Josephine. LEFT: Among their other works was the elaborate throne designed in honor of Napoleon's coronation in 1804.

continued on page 254

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The Difference is Gaggenau

The Architects of Napoleon's Empire
continued from page 250

Napoleon's respect for Percier and Fontaine may well have been based on this first confrontation. It certainly established the relationship of the two architects to the patron who would dominate their lives.

Fontaine was outgoing, a great organizer and shrewd broker of power. Percier was a rapid, brilliant draftsman but a retiring character, and an impenitently republican backroom boy whom Fontaine was always pushing forward for public recognition—even at his own expense. They had been friends since enrolling in a Paris architectural school in 1779, and both had gone to Rome as government-sponsored students of the French Academy in 1786. It was in Rome that Percier and Fontaine, along with a third architect, Bernier, took a vow of perpetual friendship and celibacy.

The first effect of their meeting with Bonaparte was the transformation of Malmaison, where the imperial idea took wing. Fresh from his Egyptian victories, Napoleon brooded there on his coup d'état of 1799. And it was to Malmaison that he returned after the defeat at Waterloo in 1815 to invoke the memory of Josephine (she had died a year earlier), "the most graceful woman I have ever known," before the final humiliation of St. Helena.

As Percier and Fontaine's first plan for Malmaison was too costly, the work was done piecemeal. The simple geometries, the smooth mahogany paneling, the ormolu garnitures, the sharp, flattened moldings and pale colors seemed like a fresh coinage, a new language. Percier and Fontaine worked on Malmaison for only three years, but in that time they produced an exemplar of a new style.

By the time the two architects met Napoleon, the French Revolution was ten years old and had taken some big steps. France had "thrown off its shackles" and wanted to export revolution at once. New institutions of all kinds, including art and architecture, had to be devised quickly. David was the master of the new art, but there had been almost no building between 1789 and 1800, while the republic was fighting for its life.

At the turn of the century, however, the war abated and conquests were consolidated. The French government underwent a series of rapid changes beginning with the Directory in 1795 and culminating with Bonaparte's assumption of the title "hereditary emperor" in 1804. His official residence moved from the Luxembourg Palace to the Tuileries Palace; he took over Fontainebleau, Rambouillet and Compiègne as well. A new palace at the center of the Franco-Italian empire at Lyon was discussed. Imperial apartments were prepared in Italian residences, and all the old royal palaces in France that had been looted and neglected were to be restored, and restored sumptuously. The style that evolved at Malmaison quickly became the imperial manner, *le style Empire*.

Great state occasions were planned, involving elaborate decorations as well as the design of insignias, uniforms and stage effects. There were military parades and state banquets. Throughout all this frenetic activity Fontaine remained the emperor's favorite, working with Percier from an office in the Louvre.

In 1806 they made their one major contribution to town planning: laying out the rue de Rivoli to the north of the newly finished terraces of the Tuileries. The arcade on square pillars, the severe stone façades of the buildings and the plain metal railings of the balconies provided a model for the vast rebuilding of Paris later carried out under Napoleon III.

After Napoleon's divorce from Josephine in 1809, he married a young, blonde Austrian grand duchess. The wedding festivities were another occasion for Percier and Fontaine to exercise their art—this time with a book of engravings, a gift to the emperor.

The two partners now seemed an essential part of Napoleon's court and the style of the empire, yet neither was politically involved enough to suffer at his fall. When the armies of



The Arc du Carrousel, Percier and Fontaine's masterpiece, was constructed to join the Louvre and the Tuileries Palace. Admired for its elegant proportions and rose-marble columns, it was completed in 1808 and is the only one of their works that still stands in Paris.

continued on page 256

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PERCIER AND FONTAINE

The Architects of Napoleon's Empire

continued from page 254

the Quadruple Alliance—the British, Cossacks, Prussians and Austrians—arrived in Paris in 1815, everything went very smoothly for the architects. Alexander I of Russia admired their work and told them so, as did Frederick William III of Prussia. They even designed a huge tent for the allies' triumphal banquet, and went on to work for Louis XVIII.

Louis-Philippe was another enthusiastic patron. When he was still the duc d'Orléans, Percier and Fontaine rearranged much of his family seat, the Palais-Royal (which now includes the Comédie Française). The "horrible and gaudy" wooden shopping arcade that ran through it was torn down to make way for their final masterpiece: the iron-and-glass Galerie d'Orléans.

The ailing Percier died in September 1838. Left on his own, as he would be for another fifteen years, Fontaine continued his official duties until the Revolution of 1848. Six months later, after vowing "unlimited devotion" to his last exiled king, Louis-Philippe, he resigned all official posts to spend time on academic duties, the composition of an autobiography and the building of his tomb in the Père Lachaise cemetery, which would also house the bodies of his two faithful friends and collaborators, Percier and Bernier. The epitaph reads: "Here three are one." In 1852 Fontaine was knocked down by a cab in the rue du Bac and died a year later.

The style that Percier and Fontaine established rapidly and brilliantly for Josephine at Malmaison remains their most memorable monument. They gave the worldly Creole lady and the Corsican adventurer an image of elegance that would spread throughout France and later all of Europe. The two architects coined a visual currency with the exact face value of the improvised but also very high-minded empire of Napoleon. Theirs was an extraordinarily close and complementary partnership. Even now, as a French historian said, when you say "Percier," the echo seems to answer "Fontaine."□

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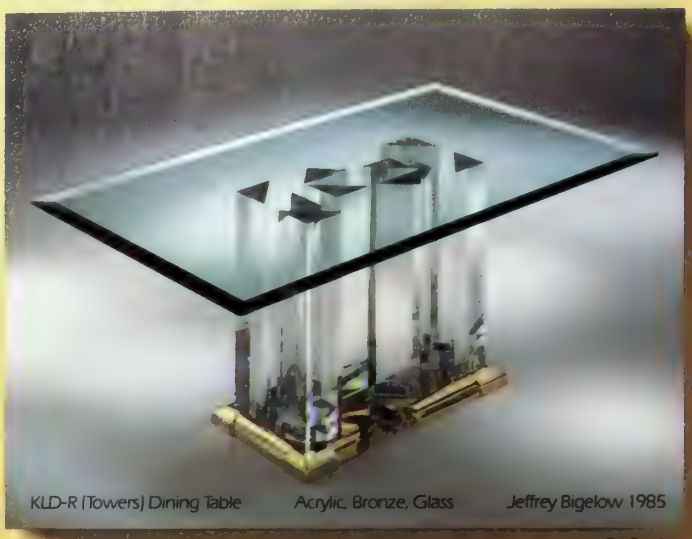
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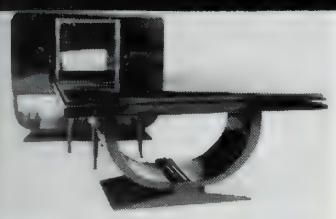
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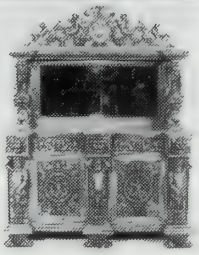
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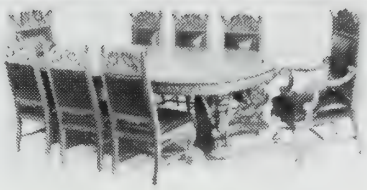
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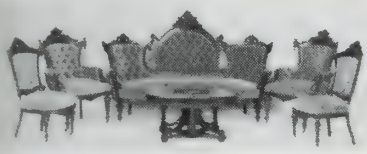
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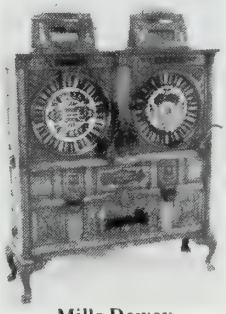
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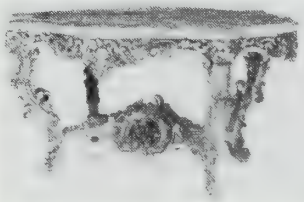
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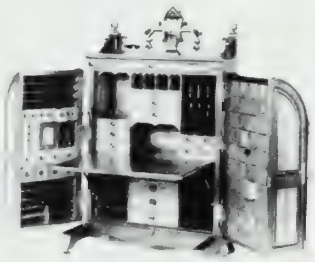
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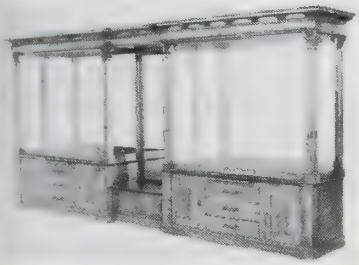
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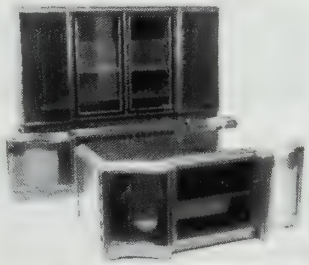
Gilt-wood LXV French Marble Top Table, 18th Century (62" x 38")



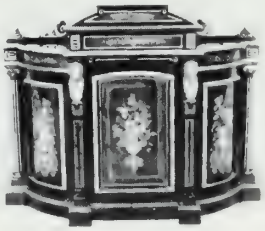
Extra Grade Wooton
Patent Secretary



15 Ft. Oak Display Cases (1 of pair)



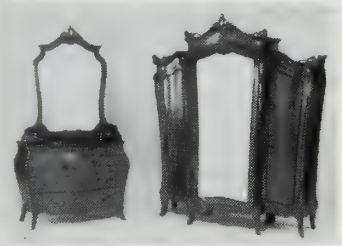
Incredible 2 Pc. Art Deco Desk & Bookcase by Louis Majorelle



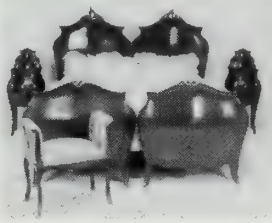
Inlaid Cabinet by A. Roux

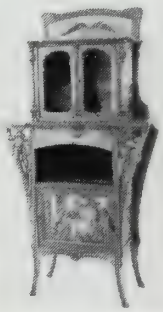


Outstanding Art Nouveau Desk
by Louis Majorelle

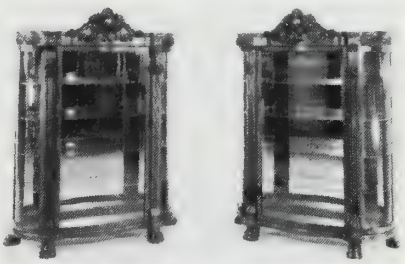


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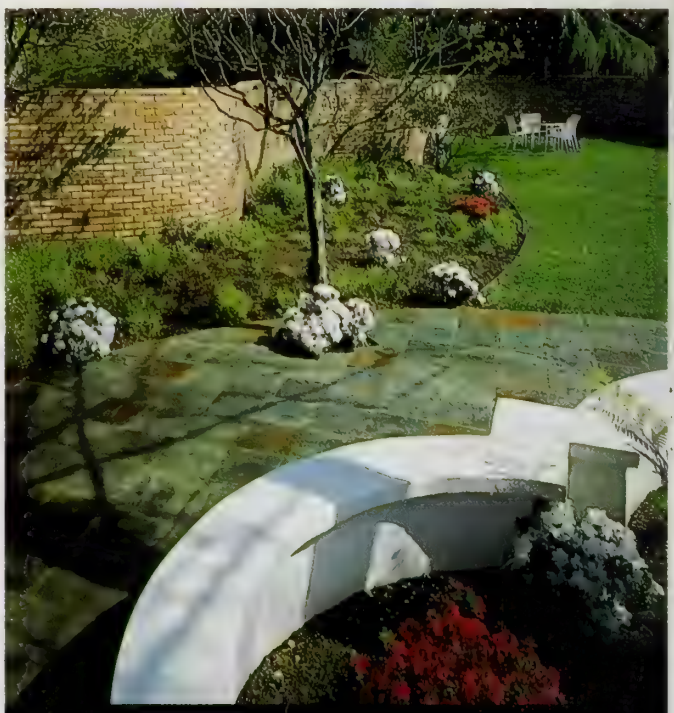


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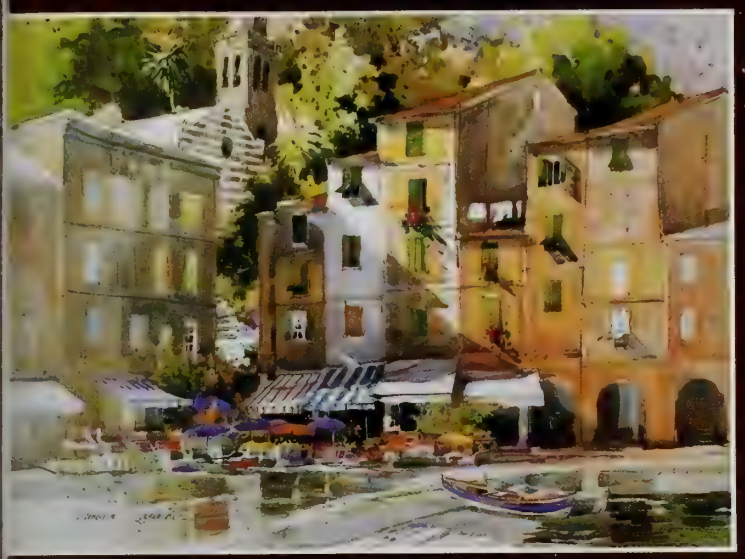
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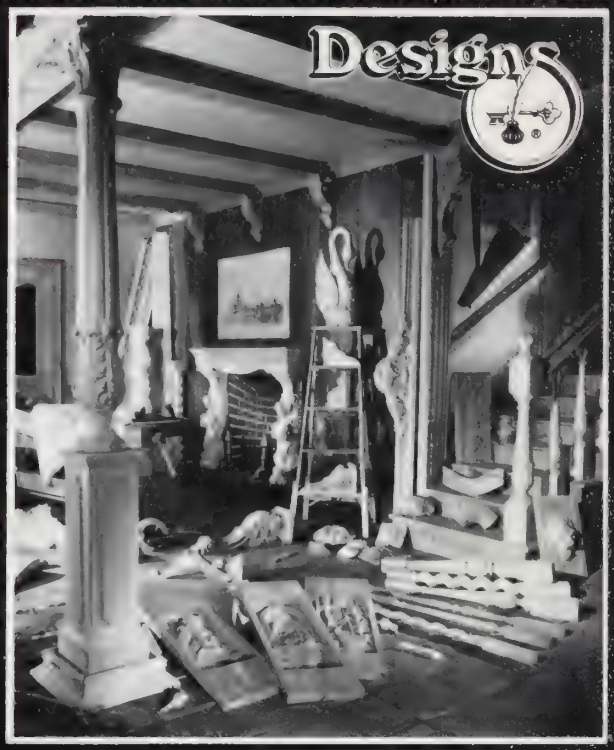
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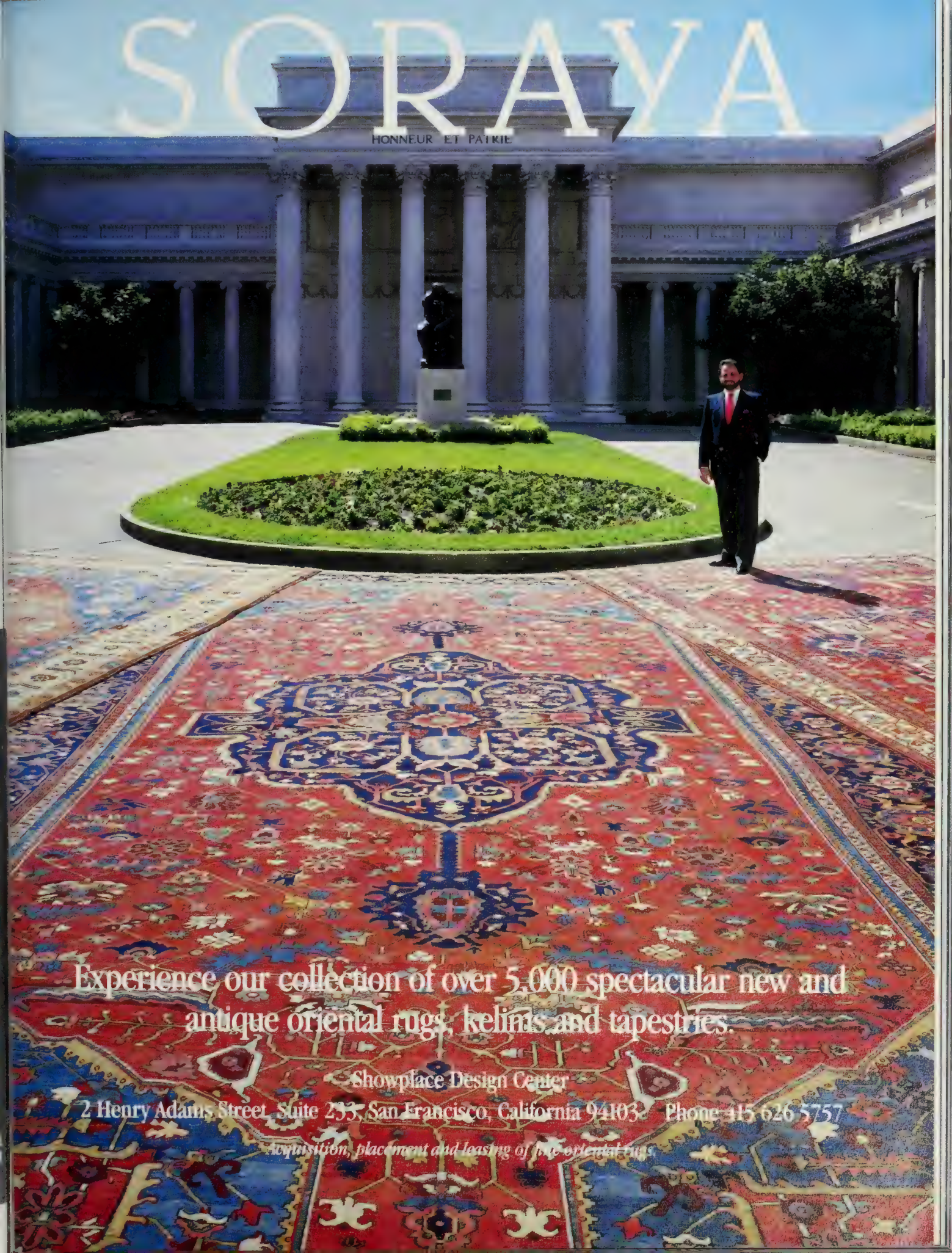
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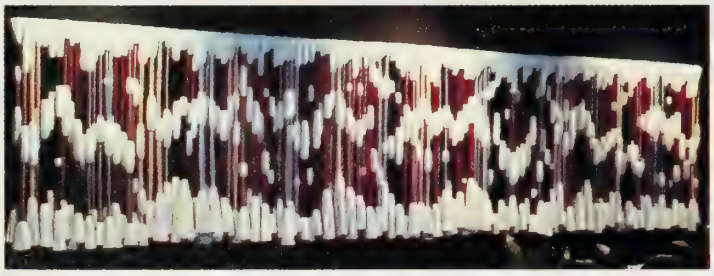
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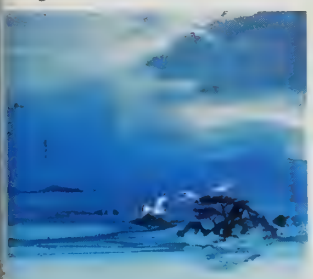
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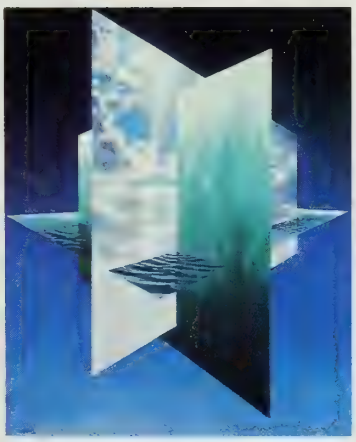
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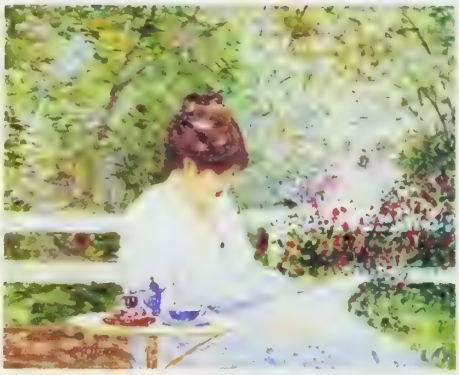
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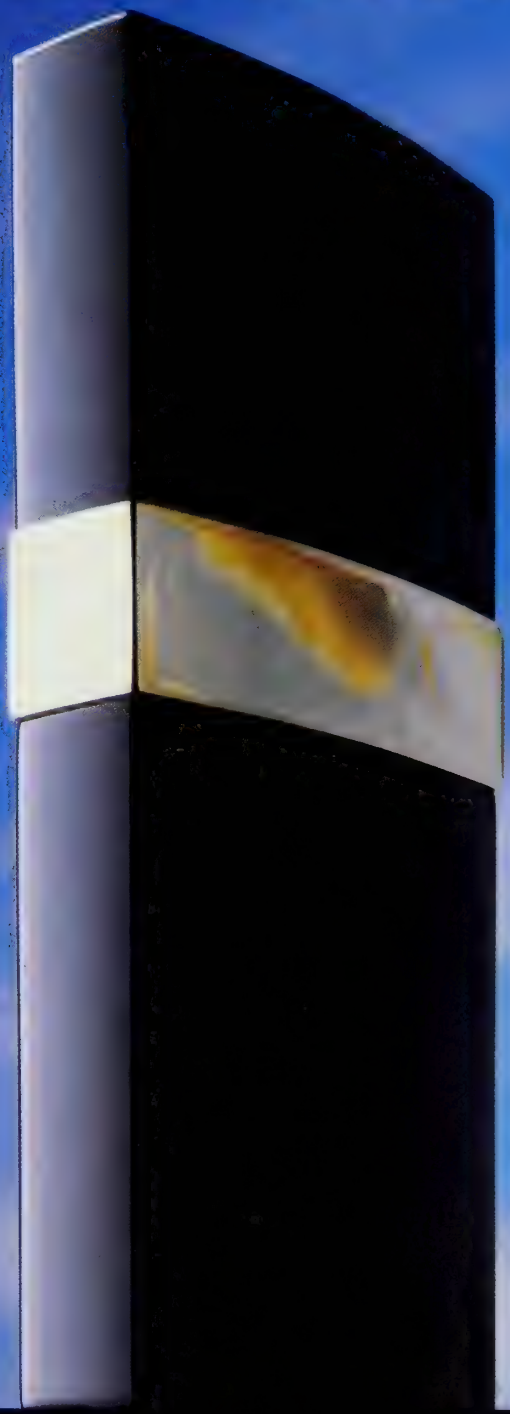
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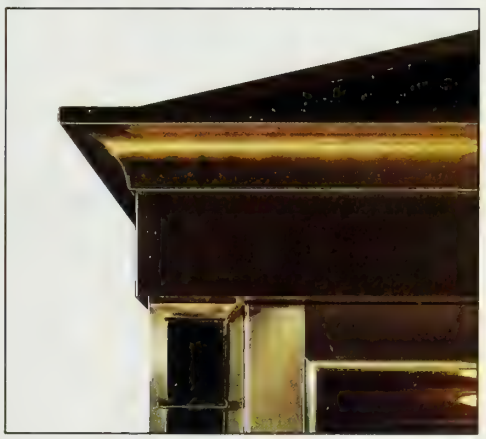
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Serapi (partial view)
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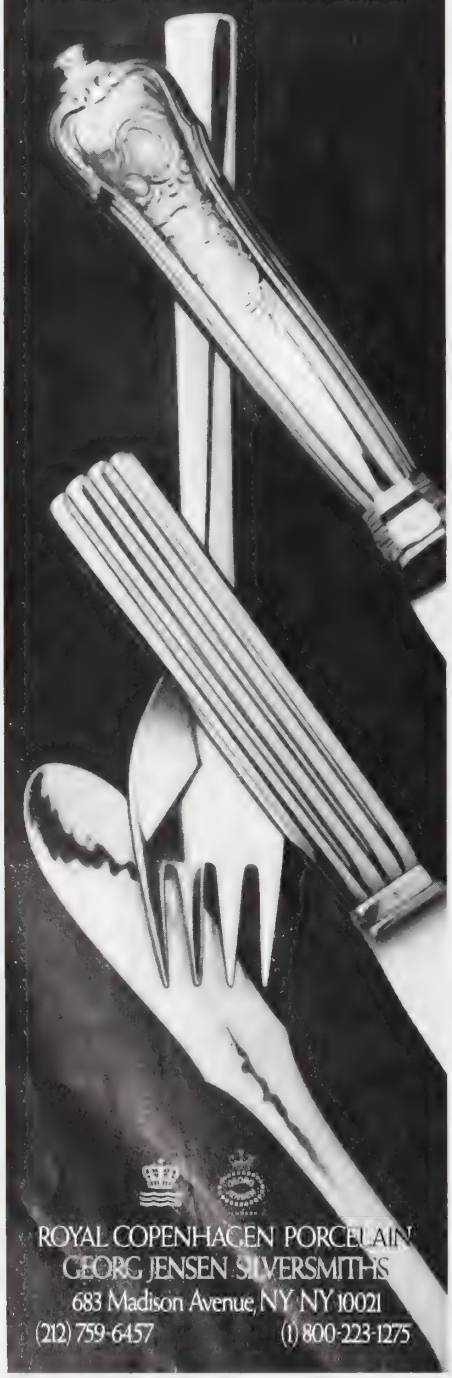
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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Thank you so much for having a painting of the adorable West Highland terrier on your July cover, and for the article "Beautiful Breeds." It enhanced the July issue for me.

Lois Kremer
Boston, Massachusetts

Just a note to tell you that my husband and I have subscribed to *Architectural Digest* for five years and have never enjoyed an article more than the July cover and Art feature ("Beautiful Breeds"). It was refreshing and beautifully exhibited.

Mr. and Mrs. James Ickes
Pasadena, California

I adored the dogs in the July 1986 issue, and the cover stole my heart.

Peter Marino
New York, New York

Stanley Tigerman is without doubt a talented architect, but the residence shown in your July 1986 Architecture feature left me unmoved. On the whole, the home looks too contrived for residential design. I appreciate Tigerman's attempt to wed Neoclassicism to a contemporary sensibility, but I think a less mannered approach would have been more successful.

William K. Dawkins
Miami, Florida

Your Architecture feature is a favorite of mine, and the architect whose work I enjoy the most is Stanley Tigerman. His classically influenced design for the Chicago residence you showed in the July issue was a gem.

Alana Freiburg
Boise, Idaho

In the July issue of *Architectural Digest* Peter Quennell wrote a most interesting article titled "The Perfumed Princess," the story of Hsiang Fei, a woman admired and revered by the Chinese people. I have one of the three superb statues carved entirely from ivory of this lovely princess, and it is one of my most treasured and admired possessions.

Caroline K. Herod
New York, New York

"Creole Cottage" (July 1986) was a fine article, but I wish we had been able to see more of the interior. The few glimpses we did get were tantalizing, and I was frustrated at not being able to get a better sense of the place. A home with that kind of history must be rich in idiosyncrasies —next time let us see some of them.

Deborah Kennion
Montpelier, Vermont

As an architecture buff, I was interested in the article "Creole Cottage." The text by William Banks was well written and gave unusual information about Arthur Davis's home—I'd like to see more features that highlight particular types of architecture found all over the United States.

Jeffrey Stewart
Macon, Georgia

Indigenous architectural styles have always appealed to me, so I was pleased by the Provence home of Bruno Romeda and Robert Courtright that appeared in your July 1986 issue ("Provence Provenance"). From the rustic exterior I'd never have guessed that the interiors could be so sophisticated and coolly urbane.

Elyse Cannellson
Tacoma, Washington

I always relish paging through your magazine. I especially admired "Mirror Image," designed by Michael de Santis, in the July issue. It was dazzling. The creative lighting, the sleek marble floors, the polished mirrors . . . all contemporary but very elegant.

Mikael P. Clattenburg
Stockholm, Sweden



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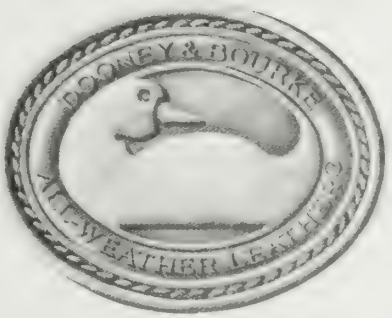


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signed: Pierre Jules Mêne, French 1810-1879.

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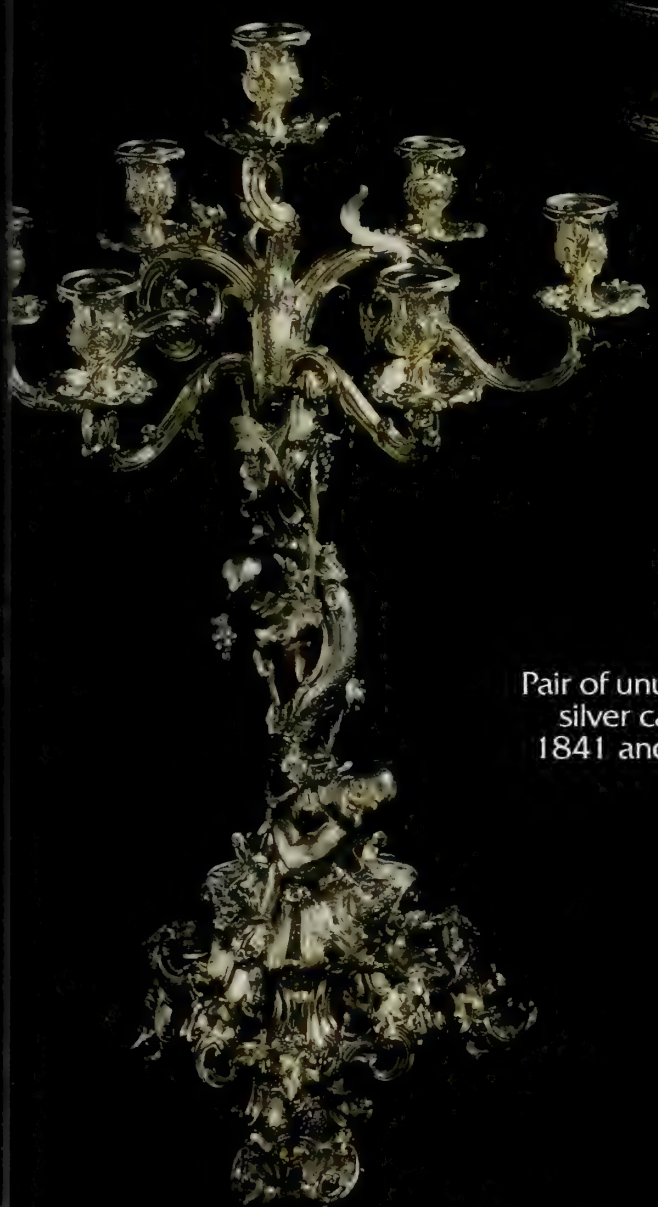
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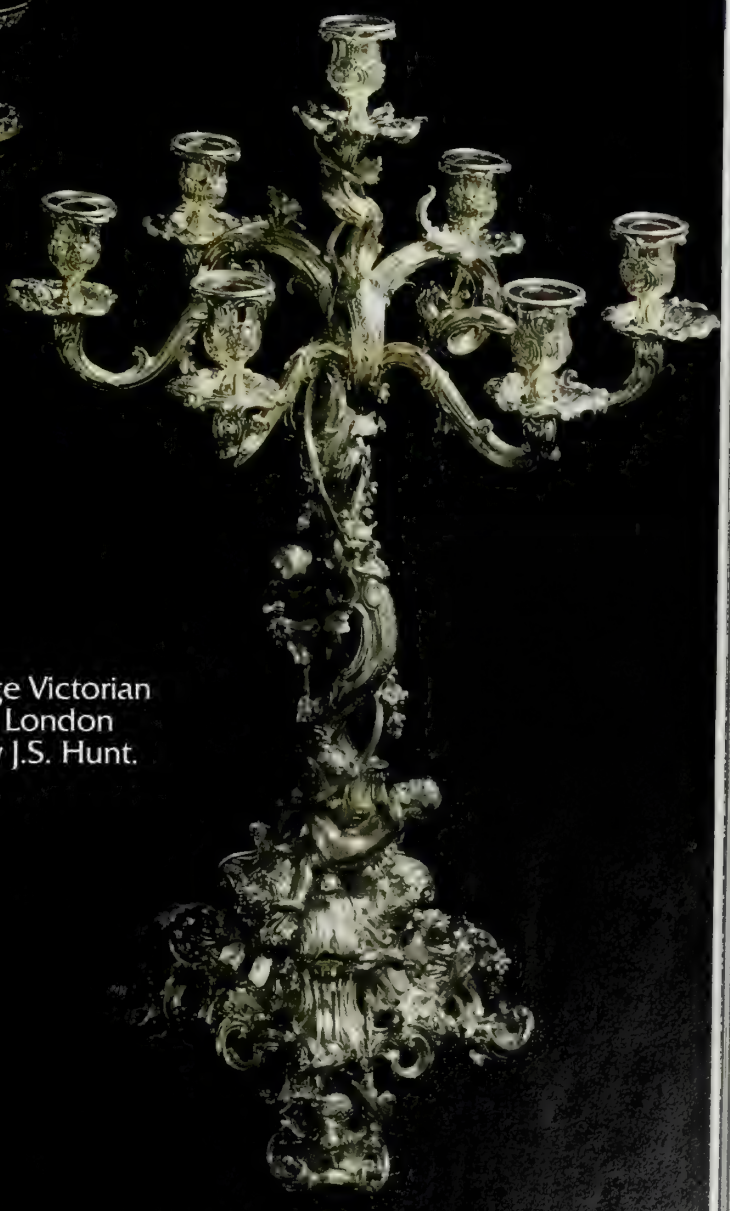
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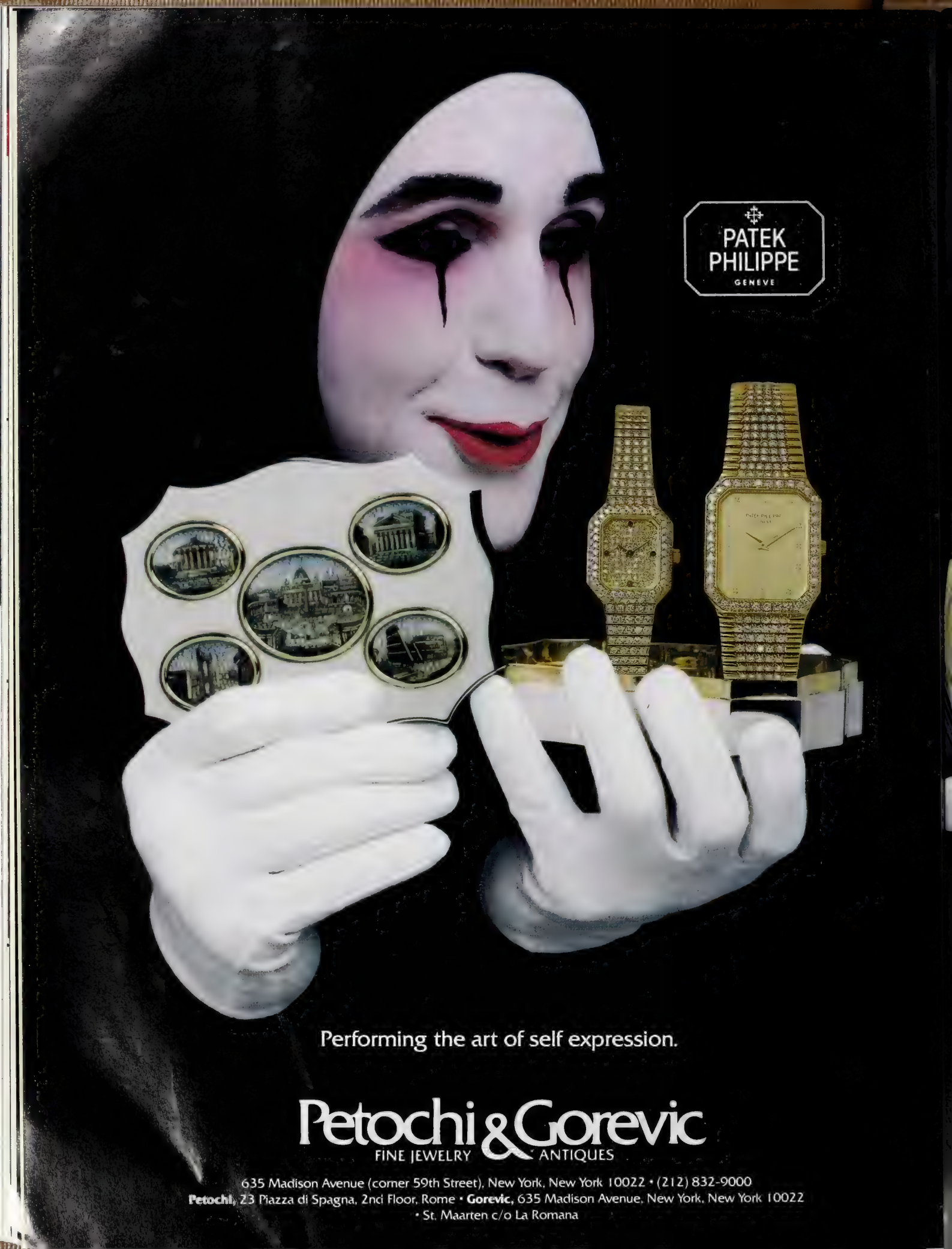
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PEOPLE ARE THE ISSUE

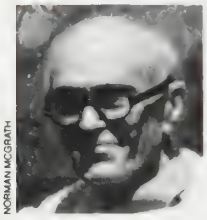


JOHN BRYSON

A glass house is a curious thing, and since Philip Johnson built his more than thirty-five years ago, it has drawn more than its share of curiosity. The first question, usually offered in the spirit of skepticism, is: How does one actually live in a glass house? Of course, questioning how people live in any structure—be it of glass, stone or steel—is a preoccupation that runs through all of Philip Johnson's work. He has consistently challenged our assumptions about the way we live, what a house or office building should look like, and how architecture reflects contemporary sensibilities. And he has done so with an audacious wit and relentless energy that have drawn attention far beyond architectural circles. Now celebrating his eightieth year, Philip Johnson is still raising questions—and throwing stones now and then, but not at his Glass House.

Paige Rense

Editor-in-Chief



NORMAN MCGRATH

Philip Johnson

Architecture: Philip Johnson

The phases of Philip Johnson's distinguished career can be charted by the buildings that make up his New Canaan, Connecticut compound. Its evolution began with the landmark Glass House in 1949. Since that time Johnson has added an array of distinct structures, among them a guest house, studio, painting and sculpture galleries, and a concrete-block tower overlooking a pond. We last visited the Glass House in 1980. In our cover feature this month, Vincent Scully returns to report on changes in the architect's landscape. *See page 116.*



RUSSELL MACMASTERS

Harriet Frank

Collected Memories

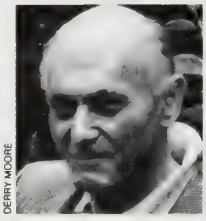
Harriet Frank and Irving Ravetch both started as writers at MGM. They met when Ravetch paid a colleague fifty dollars to switch offices so his could be next to hers. After marrying, they continued to work in separate rooms until Ravetch suggested collaborating. Thus began their string of screen successes, which include *Hud*, *Norma Rae* and *Murphy's Romance*. "We write in tandem, line for line, impulse for impulse," says Frank. "We never rewrite each other and we've stayed married to boot—a tribute to Irving's tolerance and patience." Frank also commends her husband's tolerance regarding her zeal for collecting and decorating. "Irving doesn't notice changes in the house until I point them out," she says. "He has been teased to death, badgered by his friends, but every so often he says, 'That's very nice,' which is his ultimate accolade." *See page 126.*



Jay Spectre

The Inside Story

Jay Spectre's interiors frequently revolve around his clients' art, and that's especially true for Elliot and Nancy Wolk's Scarsdale, New York residence, which houses a growing collection of important modern paintings. "The collection and the house were being put together simultaneously," says Spectre. And Nancy Wolk's preference for simple, sculptural furnishings dovetailed with his custom-made pieces, which combine contemporary and moderne influences. "I don't want to return to the thirties or fifties," he has said, "but I do want the privilege of drawing on them." *See page 142.*



DERRY MOORE

Sir Georg Solti



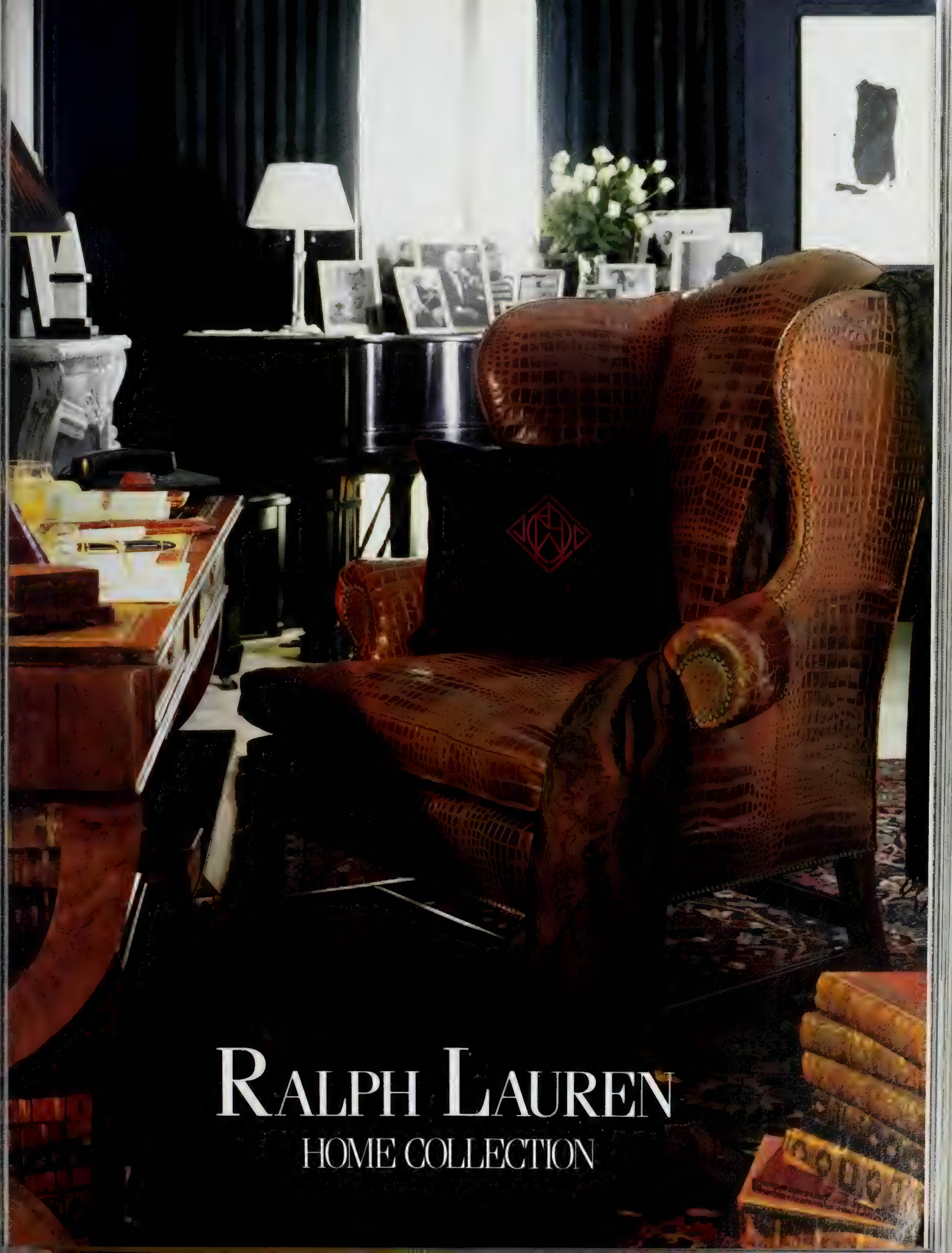
DERRY MOORE

Lady Solti

Architectural Digest Visits: Sir Georg and Lady Solti

Much of the year finds the Soltis in Chicago, where he is music director of the Chicago Symphony Orchestra. Yet despite the great fondness they feel toward that city (Valerie Solti calls it "an Aladdin's cave of cultural wealth"), the Soltis' true home is London. The rooms of their English house, says Lady Solti, "have the feeling of a well-loved child, a child that particularly loves a party." That is fortunate since the Soltis entertain regularly. "The first time we saw the house," continues Valerie Solti, an author and journalist who wrote this month's feature, "our young daughter instinctively leapt up the bottom three stairs. I took that as a good omen. It is a happy house." *See page 148.*

continued on page 22


RALPH LAUREN
HOME COLLECTION


RALPH LAUREN
HOME COLLECTION



For store listings, see page 232.

continued from page 18



DERRY MOORE

Governor Harry Hughes



DERRY MOORE

Patricia Hughes

Maryland's Government House

When Maryland's Governor Harry Hughes and his wife, Patricia, moved into Government House—their official residence in Annapolis—in 1979, they recognized the need for "a place where visitors have the opportunity to expand their knowledge of Maryland and its history," says Mrs. Hughes. So the First Lady joined forces with the Maryland Historical Society and its curators to restore the mansion. Several public rooms were refurbished in keeping with specific periods in the state's history and to showcase its cultural and artistic contributions. "Government House is not private but belongs to the people of Maryland, and thus should not reflect my personal taste or anyone else's," says Patricia Hughes firmly. *See page 154.*

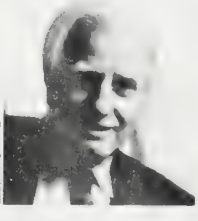


JAIME ARDILES ARCE

Michael de Santis

Manhattan Suite

It seems that when Michael de Santis isn't in the midst of design projects, he's en route to them. The peripatetic de Santis has created a place setting for Tiffany's, a Christmas tree to benefit the Special Olympics, a vignette for a Houston charity ball, a villa in Saint-Tropez—and the list goes on and on. In this issue he returns to his home territory of Manhattan and the polished interiors that are his hallmark. Also in New York, de Santis has just completed an East Side high rise—a job that required him to design not only the lobby and three model apartments (he was the only designer chosen) but the building's health club as well—which marks a first, but certainly not a last, for de Santis. *See page 166.*



MARIANNE HAAS

Erich Marx

The Collectors: Reflections of an Age

"I wanted a spacious environment—light and transparent—a generous architectonic frame for my paintings," says German collector Erich Marx of his Berlin residence, a turn-of-the-century villa in a parklike setting. An attorney and connoisseur of contemporary art, Marx prefers a living space where artworks are integrated rather than displayed. His collection, part of which was the subject of a 1982 exhibition at the Berlin National Gallery, focuses on the work of four postwar artists—Joseph Beuys, Cy Twombly, Robert Rauschenberg and Andy Warhol. While Marx admires all of the artists represented, he confesses a particular affinity for Cy Twombly. "But of course," he laughs, "it's because we were born on the same day." *See page 172.*



DERRY MOORE

Patrick Leigh Fermor

Sash Windows on the Sea

Distant lands have always appealed to Patrick Leigh Fermor. And Greece in particular holds a special place for the noted British travel author, who is a revered war hero in that country (he aided the Resistance behind German lines in Crete and was made an honorary citizen) as well as one of its residents. This month he writes about the home he and his wife, Joan, built more than twenty years ago in a lovely and remote spot on the tip of the Peloponnese—an area he has written about before, in his 1958 book *Mani*. Recently Viking published Patrick Leigh Fermor's *Between the Woods and the Water*, a continuation of his acclaimed *A Time of Gifts*. *See page 178.*



JOHN VAUGHAN

Robert Hutchinson

Pure Lineage

Robert Hutchinson likes to design with a free hand. And in one of his current projects he literally did just that—a building in Carmel constructed entirely by hand. "We did the architecture and interiors, hand-finished every board and did all the landscaping," reports Hutchinson. The San Francisco designer, known for his total involvement in his projects, made a rare exception with the Monterey Bay house we feature this month, built by Frank Lloyd Wright protégé Aaron Green. "It was too special to disturb," he says. An upcoming issue will feature another residence special to Hutchinson—his own, in which he eschews "the molded rooms of the past in favor of a motif that combines primitive art, modern art and color." *See page 182.*



DERRY MOORE

Nathalie Hambro

Atmospheric Conditions

What distinguishes Nathalie Hambro's London flat is her flair for capturing a mood. So often had friends commented on what she created for herself that she began decorating their apartments too. "They all recognize a certain atmosphere and feel an affinity for it," says Hambro, who grew up in Paris and studied at the École du Louvre. Her proclivity for unusual juxtapositions—European antiques with found objects, for example—and a rich mixture of color and texture extends into another facet of her life: cooking. Hambro has written three cookbooks—*Particular Delights*, *Visual Delights* and *Simple Fare*—whose titles speak as much of her creative interiors as her culinary theories. *See page 194.*

continued on page 26



Exhibition of antique timepieces created by Breguet from November 5 to November 22, 1986 in the Salons Chaumet, New York.



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continued from page 22



WOLFGANG HOYT

James Gubelmann

Past, Present, Future

"Less is more" describes James Gubelmann's renovation of a nineteenth-century New Jersey clapboard, whose original fifty rooms were reduced to fourteen by the architect. The house, a former horse barn that served as a day school in the early twentieth century, has gone through even more permutations since Gubelmann and his New Jersey–based firm, Windigo Architects, began work on it a decade ago. Meanwhile, less time-consuming projects have included restoring numerous resort houses and designing Manhattan's Gallery of Applied Arts. *See page 198.*



TIM BEDDOW

Gulnaaz Mohamad

Gardens:
In the Vale of Kashmir

When Gulnaaz Mohamad is not taking care of her patients, she can usually be found tending her garden on the banks of northern India's Lake Nagin. The young doctor was just a child when her father bought the land, whose only foliage at the time was a large tree. Now she spends most afternoons in the garden, always with an eye to new colors and shapes. "It just takes imagination to do it this way," she says. *See page 204.*



MARK KAUFFMAN

Brooks Firestone



MARK KAUFFMAN

Kate Firestone

Profiles:
Brooks and Kate Firestone

Wine, not tires, is the driving force in the lives of Brooks and Kate Firestone, whose successful Firestone Vineyards is located among the rolling hills of California's Santa Ynez Valley. Yet owning a winery doesn't necessarily ensure an unlimited supply of wine. In fact, their 1977 Pinot Noir Reserve has become such a collectors' item that even the Firestones ran out, only to find some while visiting Oklahoma. "We bought all there was," says Brooks Firestone. "The price hadn't even been raised." Tending to the winery, speaking engagements, polo and raising four children allows the couple little free time. "The funny thing is that everyone has the image of this being a wonderful balmy place where you'd have a lot of time to read," Kate Firestone has said. "But we've found things busier here than anyplace we've ever been." *See page 210.*□





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J.P. DONLEAVY

To London from Mullingar

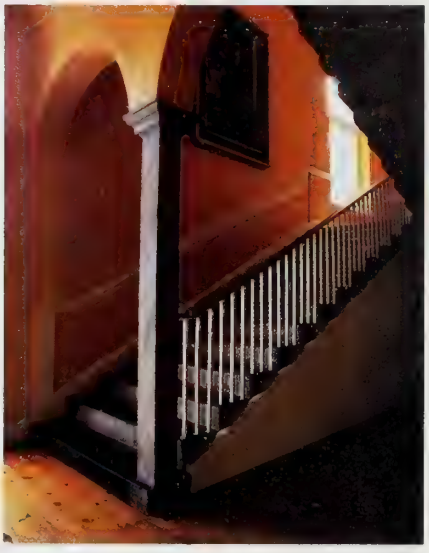


PHOTOGRAPHY: SIMON BROWN

IT'S A GREAT CENTURY for the Irish. For never in the history of nations has such an abrupt about-face come. Literature, art and music sweep this island as never before. Where the creators of such may now dream of their profits tax-free. Under legislation that has made much amend for all the great previous wrongs done to Ireland's wordmakers. Who indeed are now in turn this nation's benefactors.

Much as Shakespeare has done for England, James Joyce now awakens a tourist industry that has every Sean, Finn and Patrick tradesman, coast to coast, who may not have read more than three of his four-letter words, now eagerly vending artifacts by the dozen in his memory. Reverently marking the spots in Dublin city where he tippled, stopped to think or bent to tie his shoelace. And yours truly, as much a huckster as any man, may as well get in on the act. For James Joyce slept here. Under the same roof under which I write.

Instead of purveyors of banned literature, their plays taken off the stage, authors have now become revered saints for sightseers. No longer pilloried, their mini-busts are cast in bronze, and even an effigy of one of them reposes in a glass cage stationed in my local hotel lobby. And not without a deservedly justified reason, for James Joyce, while his father was doing a census, came to Mullingar.



A recent trip prompts J. P. Donleavy to thoughts of his Irish homeland. BELOW: The writer at his house in Mullingar.



TOP: In *Stephen Hero*, James Joyce described the residence Donleavy now owns. ABOVE RIGHT: In the hall Joyce once visited, Donleavy is literally "following his footsteps" when he descends the stairs.

He now sits sedately life-sized in wax, his legs crossed, feet shod in plimsolls, and reading a book, not two miles away from where I myself sit in this mansion arisen out of this glowing emerald land. In his manuscript of *Stephen Hero* Joyce described coming up this house's drive, entering its door, walking along its hall and stepping out on its terrace overlooking an orchard where he saw a man sitting in a garden chair.

I have reason to think of James Joyce when I am on my way to London. Following in his footsteps I go from a stone-paved hall supported by a vaulted ceiling below, downward on a flight of cantilevered sandstone

continued on page 33

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To London from Mullingar
continued from page 30

stairs to a great stone-slab landing, and look back up above and then down another flight of chiseled black-gray stone steps. Like him I know I will soon be crossing the great Bog of Allen mentioned in his short story "The Dead."

I see out over these hills and the shimmering reflected light of the waters of Lough Owel. A pony and trap take me past the deer park's rolling meadows enclosed by limestone walls. I enter up the steps of the same gray cut-stone train station where a young Joyce must have also stood in this midland isolation to take the train. The ticket seller always courteously makes sure he has a cheery tiny conversation for his every customer, making the purchase sound like a friendly sort of bargain. And these little pleasures encountered are needed to buoy the spirits under gray skies in this summer's endless rain.

On the station a big clock made in Manchester leisurely ticks away the time. A wire cage is built into a corner where chickens straying in transport can be kept to cluck and squabble. With damp seeping down the walls, I walk within this engineering miracle under the tracks in the same tunnel where Joyce also lugged his portmanteau. On board the railway car, I look back along the platform; the station master holds open a train door as a lately arrived lady and little girl hurry up the steps: a small courtesy you might wait a long time to see elsewhere in the world.

In Joyce's day there would have been steam engines instead of two thundering diesels shaking the ground, pulling us out of the station past marshaling yards and sheds full of fertilizers and timber, where beyond their roofs, twin spires of the cathedral loom over the town. Down below the high embankment of the tracks lie terraces of white-walled and gray-slate-topped houses where would have once been countryside.

But soon come the meadows at their purple, yellow and blossoming peak, and with white may waving and poison golden ragwort, the landscape reaches the horizon. Between buttercups sprinkled in the green, small herds of cattle graze, "beef to the heel," as Joyce said of Mullingar girls. This rainy summer hammering farmers as flat as their crops into the ground. Clumps of hay in the fields rotting dark brown. In the shade of hedgerows tall thistles and sour grass. Symbols of why an Irishman will cut down a tree to catch the seldom sun.

But suddenly there's nothing to block out the sky as we now travel this vastness of bog. Its brown scraggly stems of wild heather. Its landscape lonely, unchanged and bereft. Staring upon its somber wastes stretches one's mind all the way to the Urals of Russia. Peasant small piles of drying turf stacked above the shiny-edged watery ditches out of which they've been cut. To make, when they glowingly smolder, the sweetest smoke ever sent into the sky. But from a solitary deserted cottage, ivy overgrown, no smoke comes out as it would have done in Joyce's time.

A big-handed farmer sits across the aisle staring out the rain-streaked window. You know he's noting the good pastures from the bad as they pass, and that he's got his own cattle to count and watch back in his fields. As we approach this Dublin shambles of a city, a stone hits the train window. A lady sitting opposite assures me we're on the best side to avoid flying glass.

Out of the Irish sky and away from its unkempt capital city, I land in an English summer afternoon and venture into the much- and by-many-loved metropolis of London. I go on the underground transport. Smooth well-groomed cool Americans step in the car fresh from the airport. A young man in a yellow T-shirt with a single bundle pack of luggage has just arrived, tanned, off the plane from California. He can't stop smiling as three kindly young London boys heap upon him their maps, and a girl next along the seat tries desperately hard to be pleasant and gain his undivided attention to tell him what to visit and see. An American mother loaded with guidebooks recites to her children their itinerary, reeling off the names of places that will be crammed into the next few days. And the lonely wastes of Ireland vanish in the pleasant sophistication of the city.



Mullingar Station, "where a young Joyce must have also stood in this midland isolation."

As one has done over so many years, I hasten to make my first London act that of going to Fortnum's for tea. Greeted by the waitresses, taking a seat and awaiting the arrival of lapsang souchong with lemon slices and the chocolate yumminess of Sacher

continued on page 36











Tiffany & Baccarat.
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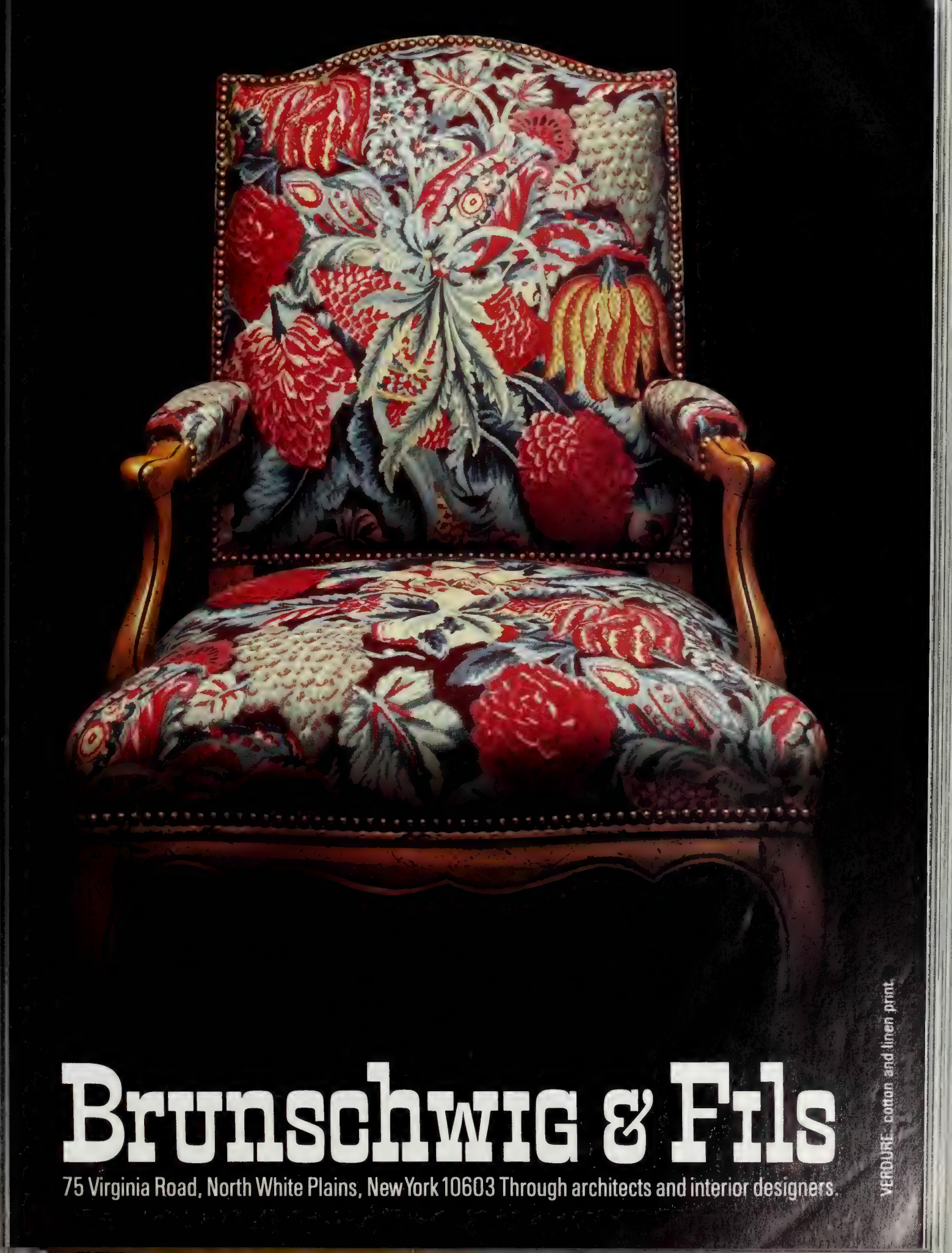
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J.P. DONLEAVY

To London from Mullingar
continued from page 33

Torte. One mildly mourns the passing of this once cozy, homey and elegant eatery, now become a big, shiny and glittering room. But a most minor qualm as an ancient friend turns up.

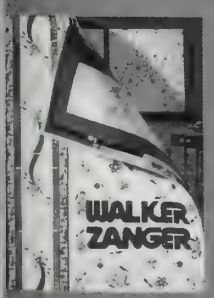
As authors do, we talk of royalties and litigation first and then delve into the wonders of being alive. Especially among these summery golden people strolling these elegant pavements as we set out along Jermyn Street past the men's shops toward St. James. Instead of walking my fields swinging a gentleman's thistle-cutter, counting cattle and petting horses, I'm here; Ireland's green fields and Joyce are aeons away.

And here grazing on the luxury, one can only purringly covet the unaffordable silks and silver. But it is still so alluringly attractive merely to stroll free of spending, variously in and among these perennially soothing byways of Mayfair. The soft brick, the gleaming windows, the domes, arches, posts and lintels preserving their histories. These buildings are as familiar as the faces of people, their expressions changing in the late-afternoon light and preparing for the glamour of evening. Just as they've done over all these years for all these passing feet.

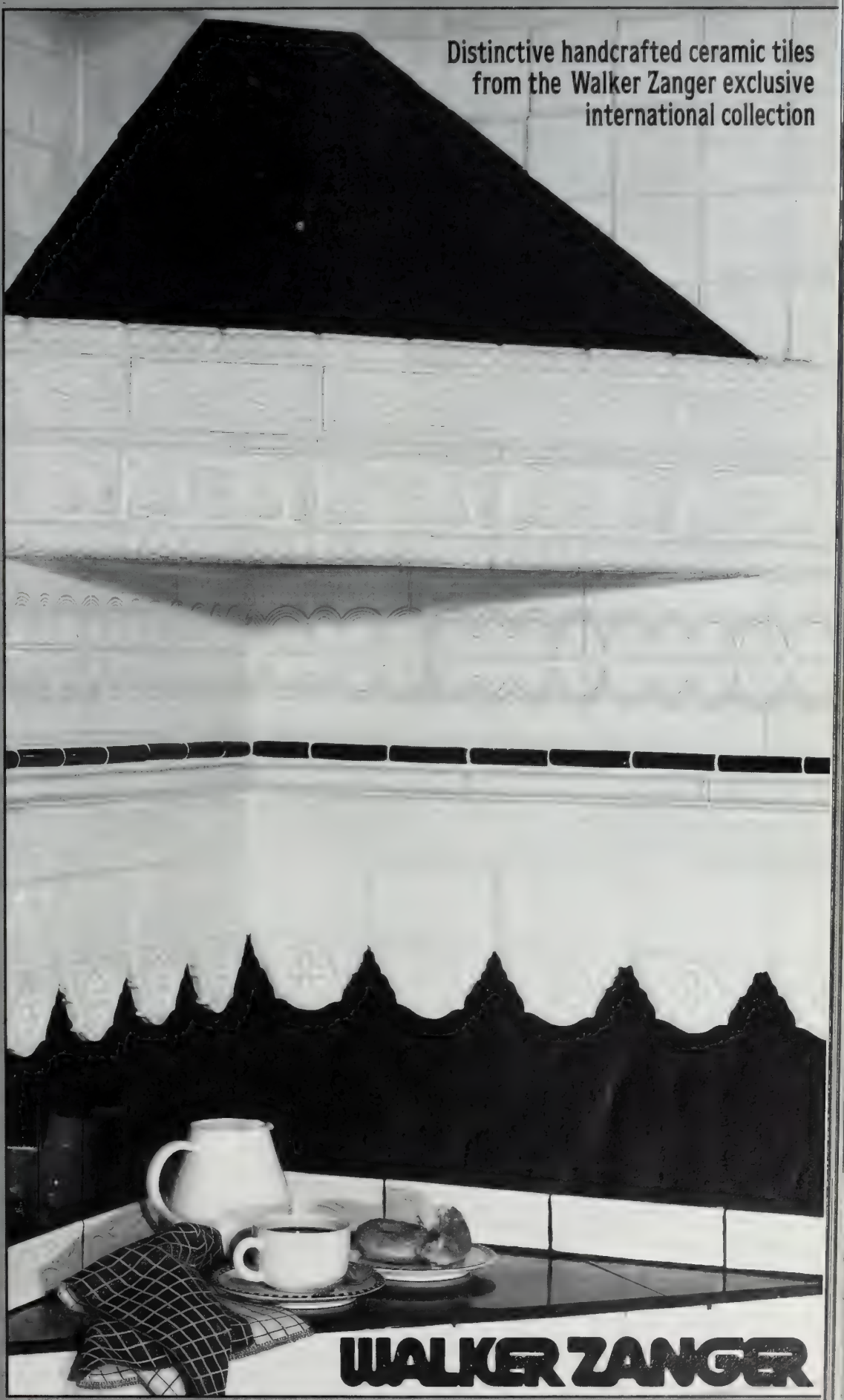
Tucked away in the corner of its little park is Farm Street Church. I enter the secular peace. And stay awhile. Before I go to gently click my heels on the white-tiled interior peace of Claridge's, past the hotel's sweeping staircase that ascends to pampering comforts above. Behind a pillar in a corner, I sip a pale cold glass of champagne. And think back across the Irish Sea. To the Joyce-haunted train station of Mullingar. Its granite walls and bow-fronted windows facing east. It is night now across the lonely darkness of the Bog of Allen. Where only a train's ribbon of light may pass. Wheels throbbing on the iron rails. Ferns at the foot of the green walls of ash trees wave along the track. Somewhere out there in that sad obscurity. Where another author's mind did dwell. □

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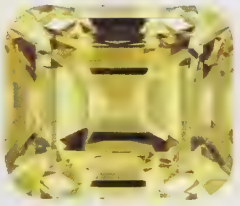
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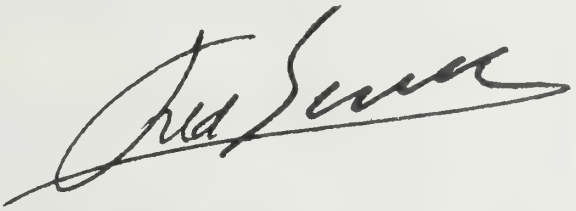
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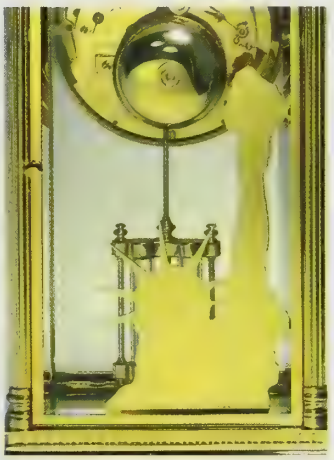
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Berlin Before Bauhaus

IF YOU ENJOY traveling without the trouble of going anywhere that your feet and your imagination can't take you, I propose a visit to as exotic a place as I have visited recently. It is a world unfamiliar to most of us, the city of Berlin as it was between 1900 and 1933. It was a troubled city, characterized by intellectual and political turmoil, bubbling with creative energy, much of it contentious and rebellious, but none of it uninteresting. Or so my view of it at Ninety-first Street and Fifth Avenue in New York seems to demonstrate. An important part of early-twentieth-century Berlin is taking up temporary residence at the Cooper-Hewitt Museum as of November. It smiles and it glowers. You may not like it all; indeed, you may despise some of it, but you will not be bored by it.



NANCY RICA SCHIFF

"Berlin 1900–1933," an exhibition at the Cooper-Hewitt in New York, examines the emergence of industrial design in a city that "bubbled with creative energy," says Russell Lynes. BELOW LEFT AND RIGHT: Posters show prototypes for a light bulb and electric fan created by Peter Behrens, the chief designer for the combine AEG and an innovator of the new design movement.

Primarily it is a Berlin of artifacts, of useful objects of almost all sorts: furniture, flatware, electrical gadgets, ceramics, clocks, posters, books and other graphics. There are characteristically gloomy but interesting photographs and a collection of very elegant architectural drawings. If this suggests a department store of German taste at a given time, that is not far from the effect it makes, except that whenever the Cooper-Hewitt



PHOTOGRAPHY COURTESY THE COOPER HEWITT MUSEUM



continued on page 46

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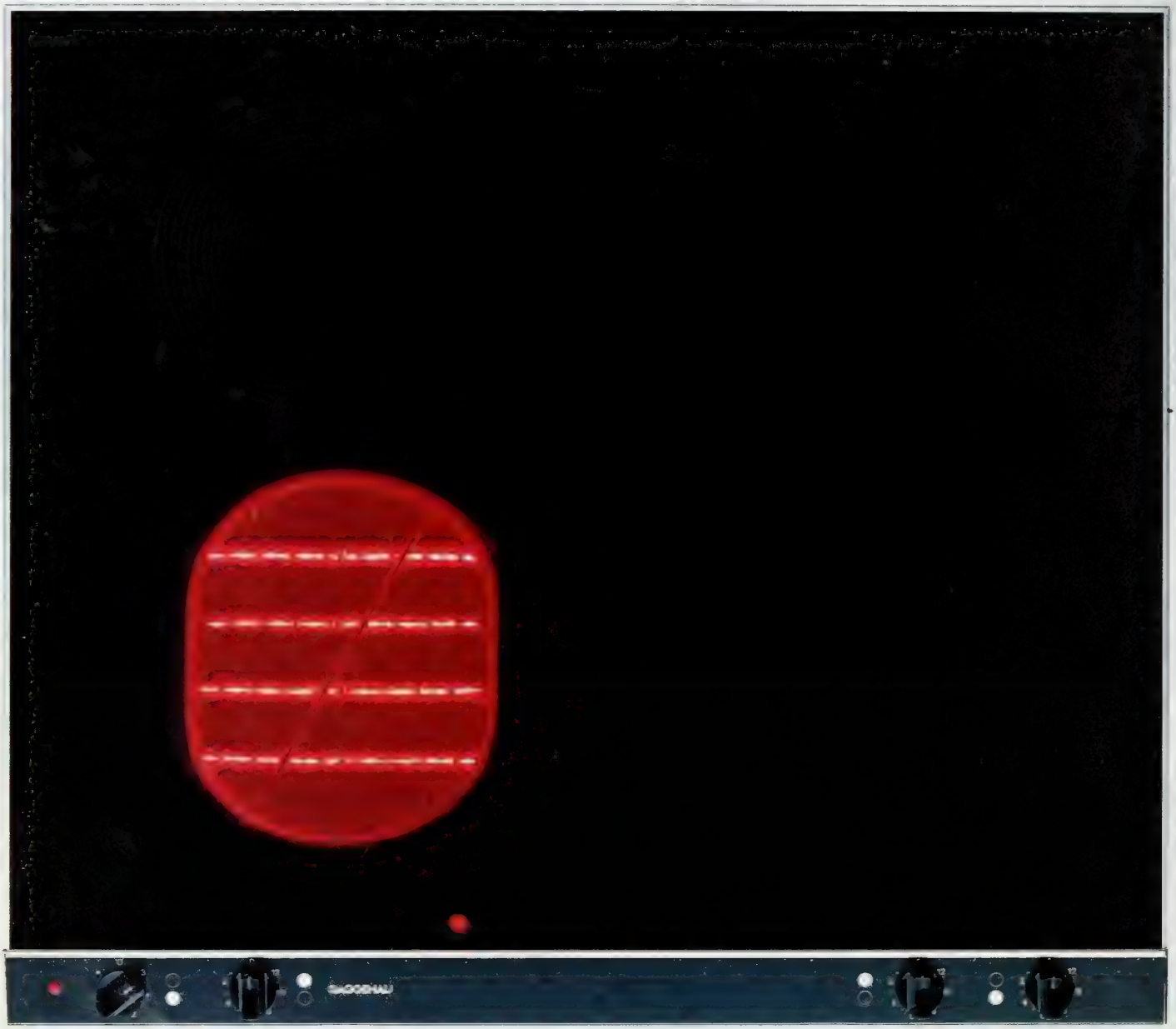
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The Difference is Gaggenau

Berlin Before Bauhaus
continued from page 42





"We have no choice but to make our lives more simple, more practical and more organized," Peter Behrens wrote in 1922. ABOVE LEFT: Included in the exhibition is a brass wall clock he designed in 1910. ABOVE RIGHT: His teakettle, 1909, is one of the earliest examples of an electrical appliance.

puts together an exhibition, it turns out to be an aesthetic experience just in the freshness and wit of its display. The obvious virtue of an exhibition of this sort is that knowledgeable people have made selections from a vast confusion of examples and have said, "This is the distilled essence of the matter. You are under no compulsion to like it all, but you can't deny that all of it is interesting."

When we think of the "advanced" arts of Germany in the early years of this century, most of us think first of the Bauhaus and its leader and intellectual ignition system, Walter Gropius, and the remarkable men and women he gathered about him, first in Weimar in 1919 and later in Dessau—Paul Klee, Moholy-Nagy, Josef Albers, Marcel Breuer, and so on.

Part of the reason for our familiarity with Gropius is that when Hitler abolished the Bauhaus in 1933, Gropius came to the United States and subsequently became chairman of Harvard's department of architecture. Moholy-Nagy settled in Chicago, where he established a Bauhaus of his own. Breuer, thanks partly to the Museum of Modern Art, became a famous architect, and Albers presided over the Yale Art School. The Bauhaus became a household (or more accurately a salon, studio and drafting room) word for "modern" and "functional." Its influence was pervasive and its image was an icon to be revered.

However, it was what was going on in Berlin at the turn of the century that made the Bauhaus inevitable. It was in Berlin that industrial design established its character. The heroes of this story are Hermann Muthesius and Peter Behrens. Together they were primarily responsible for founding the Deutscher Werkbund, an organization that stood in opposition to the belief that beautiful objects could only be created as individual pieces by inspired craftsmen. "It is not machines in themselves that make work inferior," an architect member of the Werkbund declared, "but our inability to use them properly." Muthesius, who had returned to Berlin in 1902 from the German embassy in London where he was doing research on English housing, was imbued with the idea that "outward decoration" was extraneous and that "shapes [should be] completely dictated by the purposes which they are meant to serve." If this sounds commonplace to us today, it was a gauntlet thrown in the teeth of designers of Art Nouveau (or Jugendstil, as it was called in Germany) and it blew up a storm in the design community that believed in the conventional crafts tradition. This was a cry for design that would be conceived specifically for mass production.

If Hermann Muthesius was the philosopher of the new industrial design, Peter Behrens was its extremely talented and creative practitioner. He dominates the exhibition at the Cooper-Hewitt as he evidently dominated design in Berlin when he was at work there. Scarcely any aspect escaped his skillful eye and hand. As a young man he was a painter, but before he was thirty he was a founder, in 1897, of the Munich Werkstätte, a famous crafts studio and school. He was first known as a typographer, as a designer of books, magazines and posters, and as the creator of several kinds of typefaces.

In 1906 the great electrical combine AEG asked Peter Behrens to design its publicity materials and was so impressed that he was appointed the company's architect and design consultant. The turbine factory that he designed for the company, and which

continued on page 48



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Berlin Before Bauhaus
continued from page 46

was completed in 1909, is a monument, a commanding, forthright, nonsense structure that became a primary step in what has come to be known as the International Style.

If you visit the exhibition at the Cooper-Hewitt, you will see a drawing by Behrens for the factory. Indeed, you will see his work in almost every part of the show, for he designed furniture, clocks, tableware, electric kettles and fans, ceramics, lamps and even hair dryers. As a believer in the economy and efficiency of mass-produced interchangeable parts, he was a disciple of Samuel Colt, the inventor of the revolver, a fact made evident in his design of electric kettles. Men far better known today than he worked in Behrens's design office in 1910, Mies van der Rohe for one, and there are examples of the latter's chairs in the exhibition, as there are of Behrens's close friend Otto Eckmann, and works by Gropius.

I can give here the merest hint of the richness of the exhibition. There are, for example, beautiful, classically simple ceramics by Marguerite Friedländer. There are Art Nouveau glass lamps, and desktop accessories and table ornaments. There is much that is stern and much that is fancy and a great deal that is handsome in a straightforward, utilitarian way—chairs and tables and cabinets with an unbreakable look about them, but graceful and friendly all the same.

If your vision of Berlin in the 1920s and early 1930s is based on Christopher Isherwood's *Sally Bowles* and *Goodbye to Berlin*, or from the movie made from them, *Cabaret*, or on Katherine Anne Porter's long short story "The Leaning Tower," you will probably be interested to discover quite different qualities in the exhibition "Berlin 1900–1933." Here you can be your own archaeologist, for you will find that much of the character of lost Berlin can be read in its artifacts.□

"Berlin 1900–1933; Architecture and Design," will be at the Cooper-Hewitt Museum, New York, November 3, 1986 to January 25, 1987.

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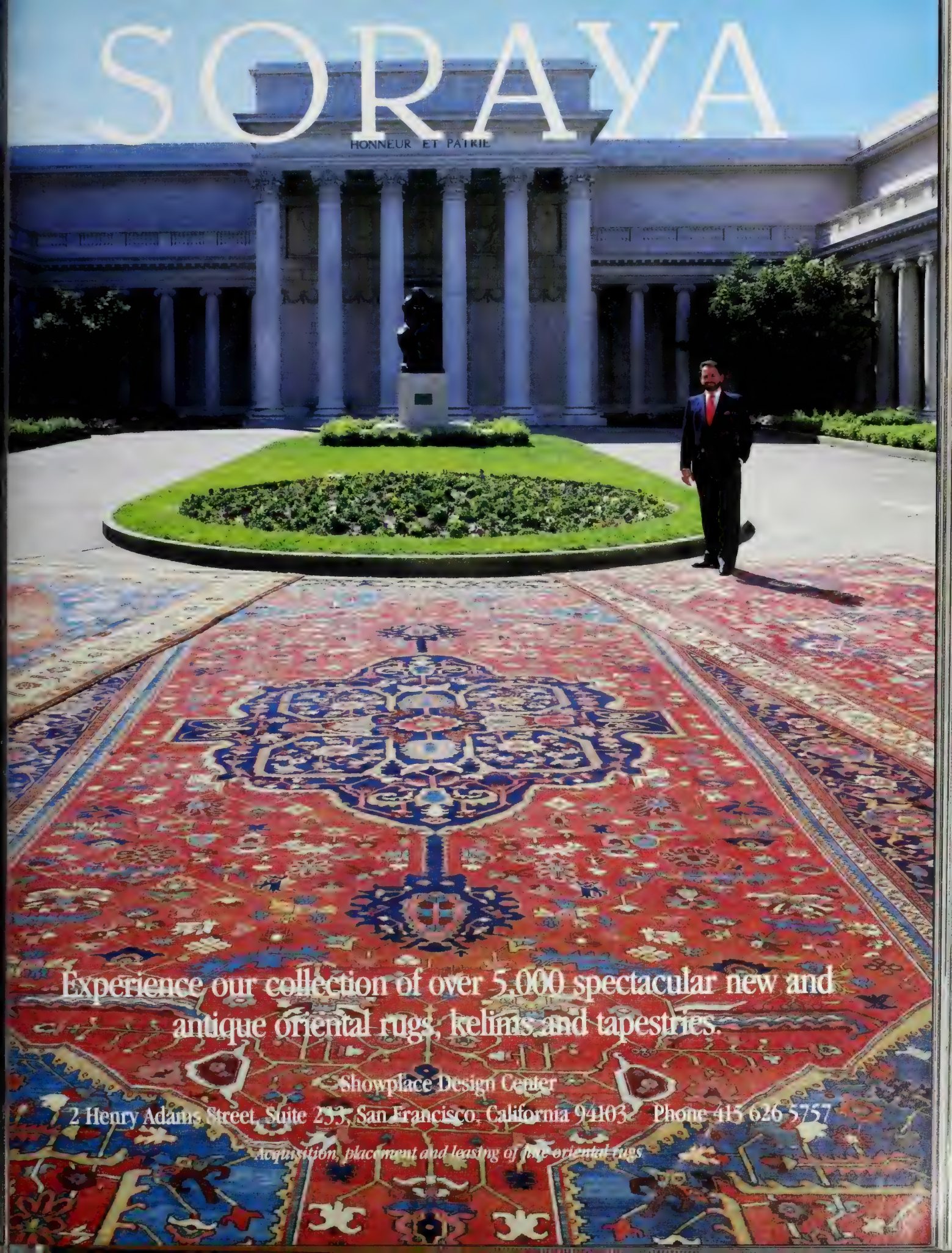


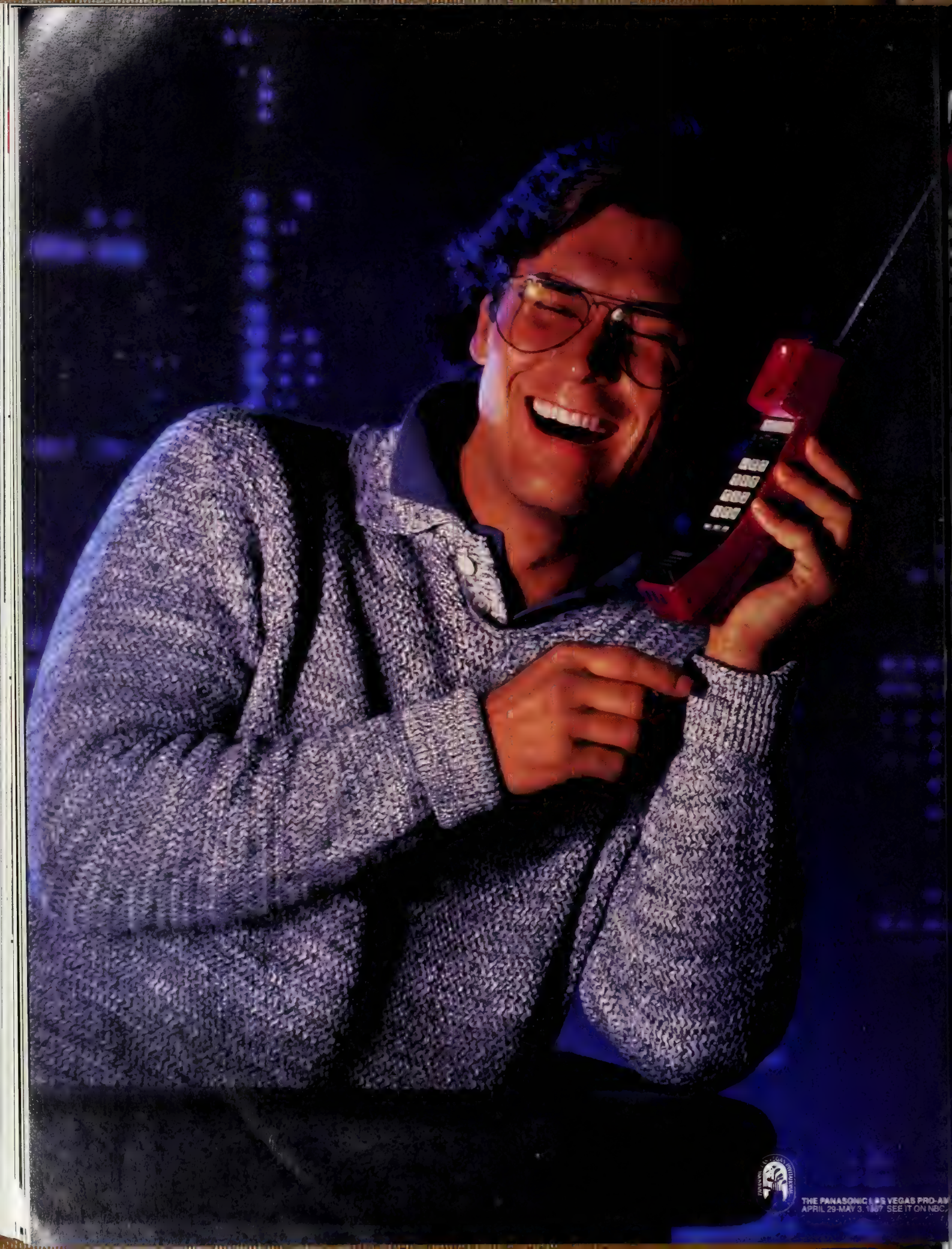


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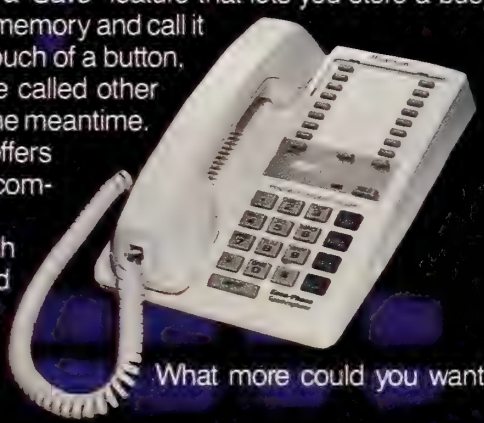
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Radiant Vistas from Ocean Park

By John Gruen



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When Richard Diebenkorn returned from figurative to abstract painting in 1967, it was "a very positive move, a matter of exploration. Things I wanted in painting were all at once there for me," he says. The same year he began the widely acclaimed series that has absorbed him until the present. *Ocean Park #131*, 1985, is a recent example.

TERSE YET LYRICAL, serene yet charged with tension, Richard Diebenkorn's paintings have kept him in the forefront of contemporary art. His masterfully controlled *Ocean Park* series, so named after the area in Santa Monica where his studio is located, constitutes an oeuvre of radiant immediacy. It continues to be the focus of a long and distinguished career. Represented in major museums and private collections throughout the world, the artist, among other honors, has been elected to membership in the American Academy of Arts and Letters.

One of the most notable factors in Diebenkorn's career has been the dramatic series of changes that have informed his work. A realist during his student years at Stanford University and the University of California at Berkeley, he turned to abstraction during the late 1940s through 1955. That year, he returned to figurative painting and worked in this mode until 1967, when, with the *Ocean Park* paintings, he embraced a new geometric abstraction. These paintings owe more to Mondrian and Matisse than they do to American Abstract Expressionism.

Reflecting on the circuitous course of his imagery, Richard Diebenkorn maintains that in reality it was all a

continued on page 56


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Radiant Vistas from Ocean Park
continued from page 52



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ABOVE LEFT: *Seated Woman*, 1967, not only pays homage to Matisse but predicts the highly original planes of color, light and space of the *Ocean Park* series. ABOVE RIGHT: Masterful structure typifies Diebenkorn's work—as in *Ocean Park #126*, 1984.

matter of continuity. "Like most artists I started off painting realistically," he says. "First it was student work. Then it got a little better. But in the middle forties I became intrigued with abstraction. By the late forties and early fifties I was very much into it, and the emphasis had shifted to what a little while later was called Abstract Expressionism. The impetus for it seemed to be in the air—and it became a way of seeing, doing and thinking—and with a few exceptions was about the only way a serious painter could go."

Influenced in part by the Abstract Expressionist painters working in New York, Diebenkorn's early paintings concurrently reverberated with the lessons of Picasso, Matisse and Cubism. Still, in matters of structure, imagery, color and composition, the works were charged with astonishing maturity, and contained the sort of invention and confidence that earned them high praise from critics and considerable admiration from the major Abstract Expressionists of the period. Indeed, Richard Diebenkorn could easily have followed and developed in their path.



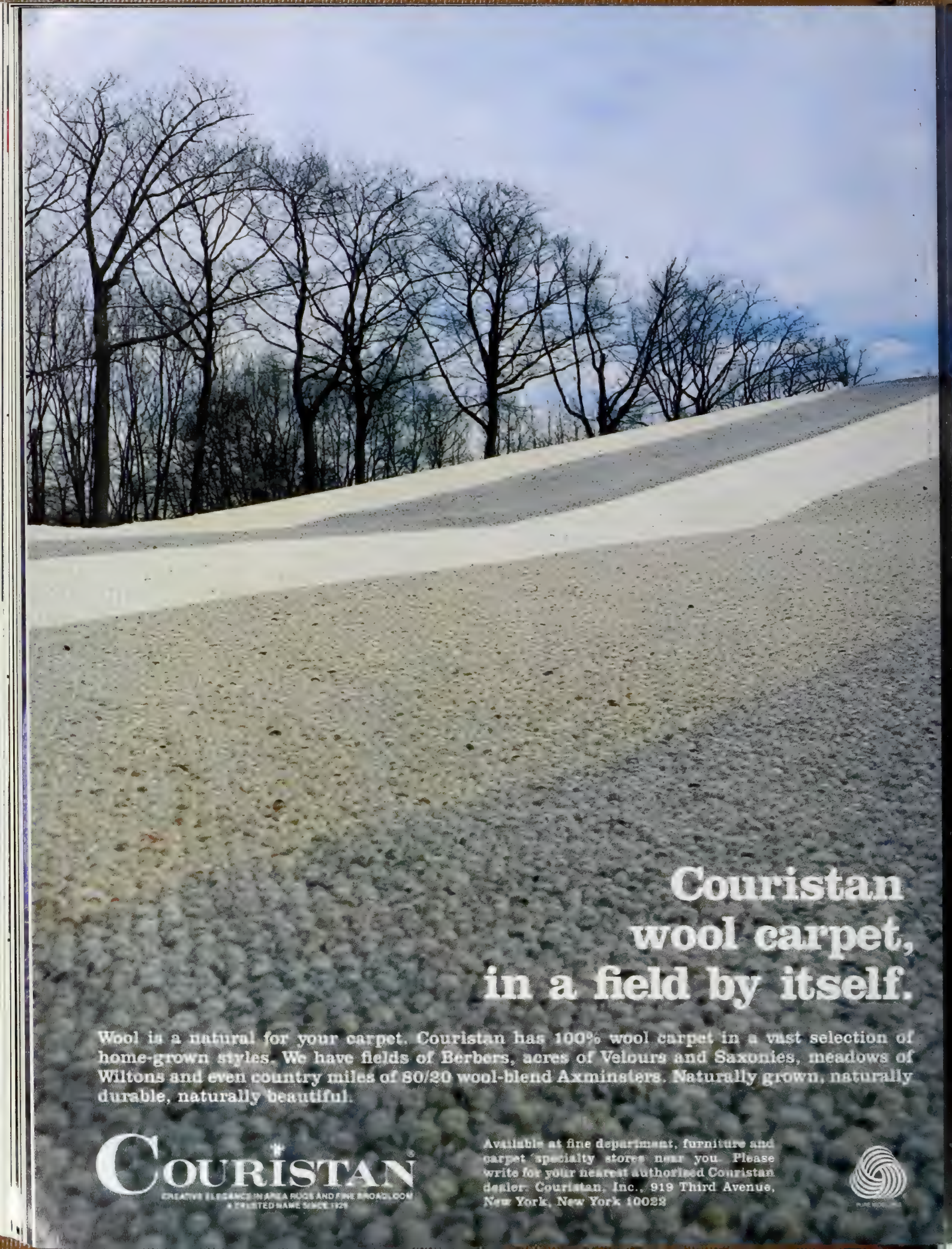
LEO HOLUB

The artist—at his Santa Monica studio—says he begins a painting by making arbitrary marks on the blank canvas, his characteristic way of establishing "a dialogue with the work."

But instead, by 1955, an internal

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Richard Diebenkorn
continued from page 56

resistance toward abstraction set in, and the artist began producing large, eloquent canvases in which a single figure, usually a woman, was the focal point of a landscape or an interior. In these works, color assumed a clarity and a vibrance that Diebenkorn attributes to a major Matisse retrospective he had seen in Los Angeles in the summer of 1952. "It absolutely turned my head," he says. Among other reasons Diebenkorn cites for his return to figuration is the lack of strictures that he encountered when working abstractly. As he puts it, there was no real reason a particular configuration had to have its position on the canvas. One could erase it or paint over it or place it elsewhere. There were far too many choices available. But in figurative art, he feels, the strictures are greater. Besides, he wanted to demonstrate to himself that he could do something entirely different.

It was during this period that Diebenkorn was most often associated with the group of Bay Area figurative artists headed by Elmer Bischoff and the late David Park. But Diebenkorn works in a most private, contemplative, self-critical manner. He avoids discussing his work whenever possible, choosing to stoically confront his own demons. Utterly outside of any mainstream, he says, "I didn't like being labeled a 'California Figurative Painter.' But of course I *was* a California figurative painter and so were my friends—David and Elmer and the others—and I enjoyed working with them, drawing with them, talking with them and drinking with them. But I got very upset when we were all supposed to become a movement. I hated that. But it *did* become a movement, and I really didn't know what I could do about it. I wasn't about to change my art because of that. So I simply proceeded with what I was doing."

Diebenkorn's return to abstraction in 1967 cannot be said to have been in direct revolt against the California movement. It was a question of need,

Richard Diebenkorn

a decision that arose out of the demands of the work. He says simply, "I started thinking about abstract painting again."

It seemed a propitious moment for the artist, who had been working and living in San Francisco and teaching at the San Francisco Art Institute, to move to southern California. With his wife, Phyllis, and their two children, he settled in Santa Monica. It was here that he began his *Ocean Park* series, which to date numbers some 140 paintings. These luminous canvases, with their delicacy of surface, subtle chromatic range and articulation of space, have been the artist's ongoing concern. He views their aristocratic self-containment and formal authority with characteristic caution.

"I can't tell you why the formal aspects of these paintings came to dominate," he says. "Naturally I was afraid of picking up where I had left off in the fifties. In 1967 I wasn't about to become an Abstract Expressionist painter. My idea was simply to get all the elements right. By that I mean *everything*: color, form, space, line, composition, what all of this might add up to—everything at once. Of course, it was a disaster when I actually tried to do that."

Instead Diebenkorn initiated what he calls "a dialogue with the work," which found him placing arbitrary marks on the blank canvas. These marks might create some sort of chaotic condition that would spur him on to a next step. In short, rather than starting out with preconceived ideas for a painting, he wanted the painting itself to lead him and make the plot thicken as he worked on it.

"Finally I came to realize that venturing onto the blank canvas meant going into an unknown situation. I certainly don't go to the studio with the thought of 'saying' something. All I want is for a set of configurations to stay put. I want them to look as though they were *meant* to be there. That's my idea of 'meaning.' When that finally happens—well, then the picture is done."□



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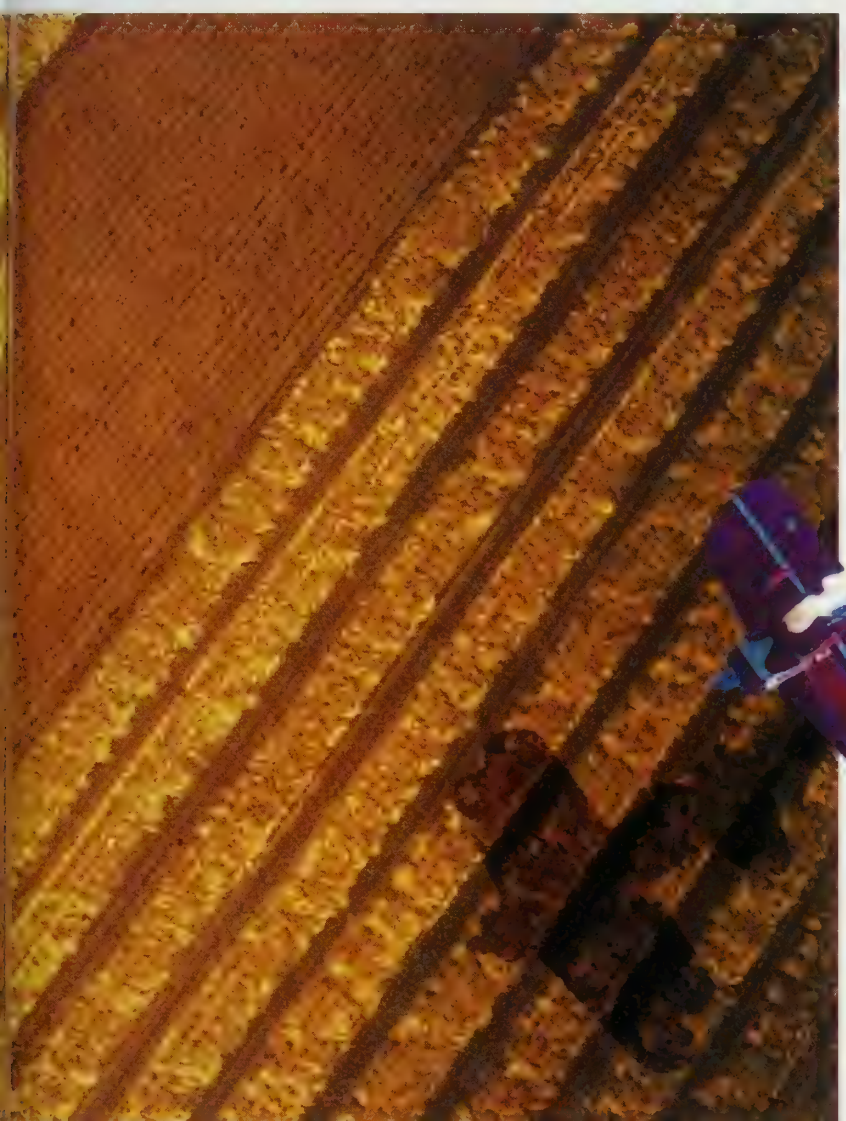
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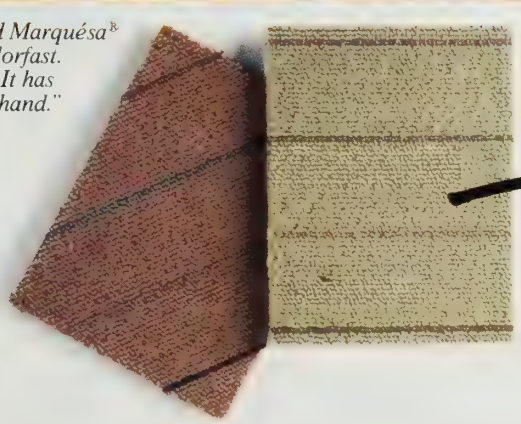
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Notes with a Surrealist Streak

By Harry Torczyner



DUANE MICHALS



PHOTOGRAPHY FELICIANO



Belgian-born international lawyer Harry Torczyner recounts his attraction to Surrealist art and his acquaintance with many of the movement's key artists. TOP: A photo-portrait of the collector by Duane Michals, 1983. ABOVE LEFT: Torczyner purchased *La Légende Dorée* from René Magritte in 1958; the artist described his painting as "manna from heaven." ABOVE RIGHT: In a window of Torczyner's Manhattan apartment, a cast of Hans Bellmer's *The Top*, 1968, revolves mechanically.

TASTE AND PREJUDICE, measure for measure—that is what it has all been about for me. I am a child of Antwerp. It is the city of Rubens and also of the Iconoclasts.

My parents, Numa and Rachel Torczyner, had purchased the house of the brothers Edward and Gérard Portielje, two nineteenth-century genre painters who covered the ceilings, walls and doors with their painterly script. (In the Museum of Antwerp, one can still find Edward Portielje's painting *Taquinerie (Teasing)*, and in the National Gallery of Victoria in Melbourne, Australia, is a work of Gérard's, *The Old Bachelor*.)

It was under a Portielje brothers flowery ceiling that I was born—my first exposure to art. The house of my maternal grandparents, Joseph-Mendel and Amalia Weisslitz, was next door. All of the rooms were covered with murals commissioned by my

continued on page 67



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Notes with a Surrealist Streak
continued from page 64



The calligraphic lines of Miró's *Figure in a State of Metamorphosis,* left, and Klee's *Little Experimental Machine* enliven Torczyner's study. The sculptures, from left, are Raymond Mason's *Study of Crowd,* Magritte's *La Dame* and Ernst's *Homme.* "Surrealist wartime visitors caused a turning point in American art," Torczyner says, and many of the artists he collects are among them.

grandfather, who loved opera, brass bands and murals, in that order.

I remember especially a *turquerie* in the veranda, an imaginary view of Constantinople with an unlikely Turkish couple sitting on a rock, looking at the Bosporus.

When I was five my governess, Sophie Groen, took me to the Mauritshuis in The Hague. Unlike Marcel Proust I was not impressed by Vermeer and his view of Delft but by Paulus Potter's young bull. That was the first painting I fell in love with. When I was eleven years old I met my first live artist, Jeanne Stemmers. She was Flemish, painted flowers and was very beautiful.

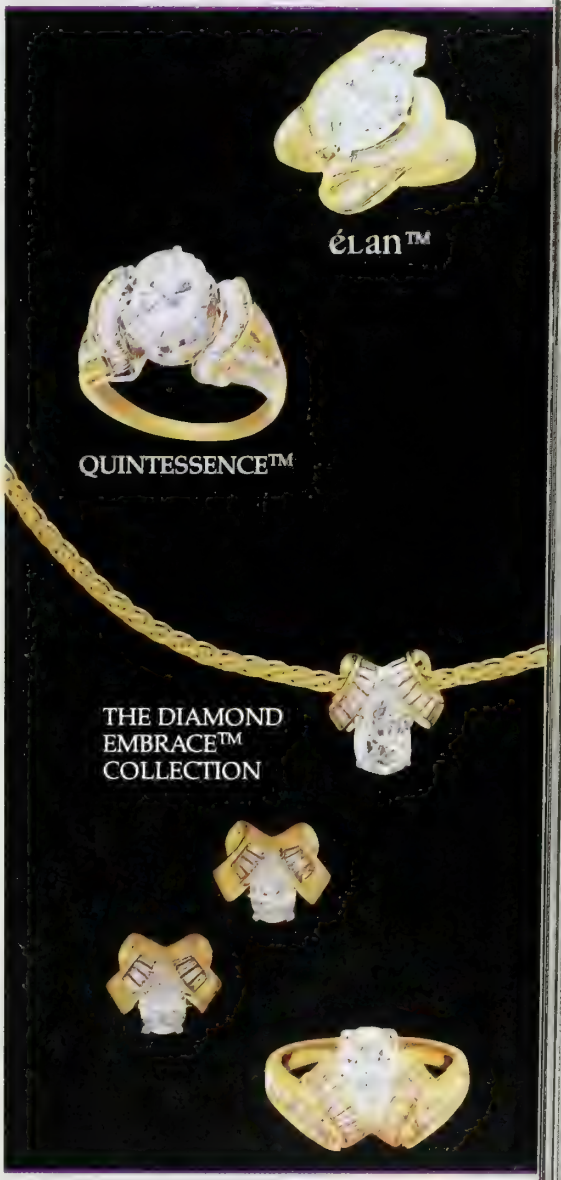
There followed the duly accompanied visits to the art shrines of the Low Countries, the museums of Paris, Vienna, London and Milan. I had a feeling of awe and deference for what I saw, but I did not have the sense of immediacy or personal rapport I had with literature and music.

In 1939 I read *Les Chants de Maldoror* by the comte de Lautréamont (Isidore Ducasse). This powerful poem affected me deeply and was to lead me to Surrealism in painting.

I had no thoughts of leaving for America and did not anticipate my discovery of the New World. This would be the result of Hitler's invasion of Belgium on May 10, 1940. The paradoxical effect of war's misfortune was my good fortune in finding in New Amsterdam so many European and American kindred spirits. It was in New York that I met Marcel Duchamp and André Breton and his followers, and my interest in Surrealism led me into the art world. Léon Kochnitzky, music critic and poet, introduced me to Max Ernst and the work of Paul Klee. I met Matta and Esteban Francès. *View* magazine and meeting its team fortified my links to the Surrealists and their successors.

continued on page 68

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Notes with a Surrealist Streak

continued from page 67

In later years I would become acquainted with Joseph Cornell, Salvador Dali, Paul Delvaux, André Masson, Joan Miró, Man Ray and René Magritte.

The postwar intercontinental air bridge allowed me to commute between my past and my present. Involved as I had become through taste, writings and profession with painters and sculptors on both sides of the Atlantic, I began to acquire more and more works of art.

If luck is a habit, I have had the good luck of meeting artists with whom I could sympathize, engage in a dialogue that would permit me to understand their longings and aims and serve as a sounding board for them. I strongly believe that one should love one's time. That is why I have not stood still or become dogmatic in my choices, even though this may not always correspond with my strongest predilections.

I must confess that the Surrealist streak has never left me. Here and now let me dwell on that special corner of my mental universe, examining works by close spiritual friends.

René Magritte had illustrated *Les Chants de Maldoror.* He would protest that he did not illustrate; he "join[ed] an existing text with an image that would establish the felicitous encounter between image and words." He loved discussion, and so did the others I met: Ernst, Matta, Miró and Alechinsky; also Bellmer and Klee, whom I never met.

Paul Klee's passage from Constructivism to the Surrealist circle was gradual and subtle. In Klee's work I found a resonance of Rimbaud's *Sonnet des Voyelles*: *"A noir, E blanc, I rouge, U vert, O bleu. . . ."* Rimbaud's verses led toward color; the colors in Klee's paintings toward sound.

The humming *Little Experimental Machine* preceded me to New York in 1936 at the Museum of Modern Art exhibition "Fantastic Art, Dada, Surrealism," arranged by Alfred Barr, Jr. The "masculinity" of Klee's work, its wit and irony (to use time-tested cli-

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Notes with a Surrealist Streak
continued from page 68

ché language), simply enchants me.

In the early seventies, when Michel Foucault visited me in New York, he mentioned Klee in connection with Magritte. He recognized how far Magritte stood from Klee but considered them opposed and complementary. Magritte, as I told Foucault, had not—much to my dismay—ever been complimentary about Klee; as a prank he had even painted two pseudo-Klee watercolors.

Of Max Ernst, Magritte thought highly. He recognized that Ernst too had felt de Chirico's influence, but it was obvious that their own personalities had come rapidly to the fore.

Their admiration was mutual. When I visited Ernst in his apartment, located at 19, rue de Lille in Paris, Magritte's painting *Le Rossignol*, representing the Divinity hovering over a railroad yard, dominated the living room. And there, right next to it, stood the *épreuve d'artiste* of Max Ernst's silver sculpture *Homme*.

I must confess that the Surrealist streak has never left me—it is a special corner of my mental universe.

I had become intrigued by Hans Bellmer and argued about him with Magritte. For Magritte, woman was neither the fashionable icon of André Breton's orthodox Surrealism nor Hans Bellmer's love object.

Bellmer reminds us, in his 1957 essay "The Anatomy of the Message," that the statue of Diana of Ephesus was a black cone spiked with breasts, and he remarks that André Le Nôtre, the landscape architect of Versailles, fused the natural with the imaginary in shaping box trees, just as man would shape the image of woman in accordance with the geometric and algebraic elements of his thought.

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K · E · N · T · S · H · I · R · E

CHAIR: George II Irish carved mahogany wingchair, circa 1750.

CARD-TABLE: William and Mary japanned fold-over card-table, circa 1690.

PAINTING: Oil on canvas depicting rabbits in a landscape (signed indistinctly and dated 1844).

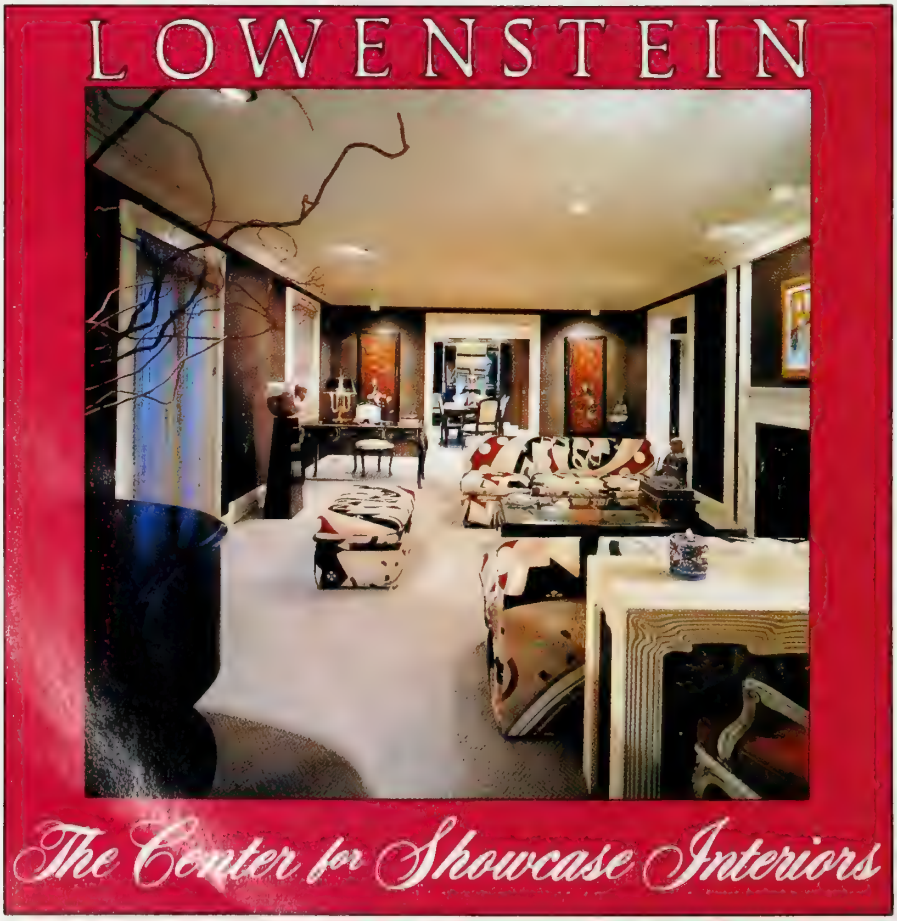




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Notes with a Surrealist Streak

continued from page 70

The plaster maquette of *The Top* was created by Bellmer in 1938; it was later cast in bronze. In 1968 he decided on an edition of eight polished bronzes. The sculpture revolves and its title refers to the children's toy, as Bellmer created female toys, bodies as dolls, just like the doll, Olympia in Offenbach's *The Tales of Hoffmann*. Bellmer is Coppelius and Spallanzani combined.

In London in 1937, as guest and "painter-in-residence" of the collector Edward James, Magritte met the young Matta. I was to meet Matta and enjoy his brio and virtuosity as a draftsman and painter in New York in the forties. In 1963, for one year, Matta painted gigantic insectlike robots, mixing oils and sand on canvas. The critics decided that 1963 was not a good year for him. I found otherwise, and I think a painting of that period is the best Matta I own.

I met Miró when he was in his late seventies. He had the beauty of utter frailty and was infinitely polite in his remarks. When I had to choose between one of Miró's famous *Constellations* and his *Figure in Metamorphosis*, I chose the latter. Its spontaneous line has the quality of the calligraphy of an Oriental ideogram.

The images of *Le Jockey Perdu*, *Le Thérapeute* and *La Légende Dorée* each have their special place in the oeuvre of Magritte. Magritte considered *Le Jockey* as the work that had actually started his "race" as a Surrealist painter in 1926.

The image of *Le Thérapeute* has had an extraordinary impact. The gouache is one of four versions. In two of them the strange medicine men wears a bowler hat, and on his torso appear a key, pipe, drinking glass and bird, in different arrangements. In the other two he wears a large straw hat and his torso is a birdcage with two doves. *Le Thérapeute* was the occasion for my first discussion with Magritte concerning the repetition of themes in his works. He quipped: "After all, Raphael repeated his Ma-

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Notes with a Surrealist Streak
continued from page 72

donna and Child time and time again."

In 1958, at 97, rue des Mimosas in Brussels, the house into which he had just moved, I discovered on Magritte's easel, the paint still wet, *La Légende Dorée*. Looking at an air armada of nine loaves of French bread flying past, I asked Magritte, "What gave you the idea for this image?" He answered: "Manna from heaven." "Why the stone balustrade—is it to serve as a sort of frame?" "No, it is there to protect me from plagiarists." "Is it a trademark then?" "Yes," replied Magritte.

Strangely enough, *La Légende Dorée* is unique; there has never been another version.

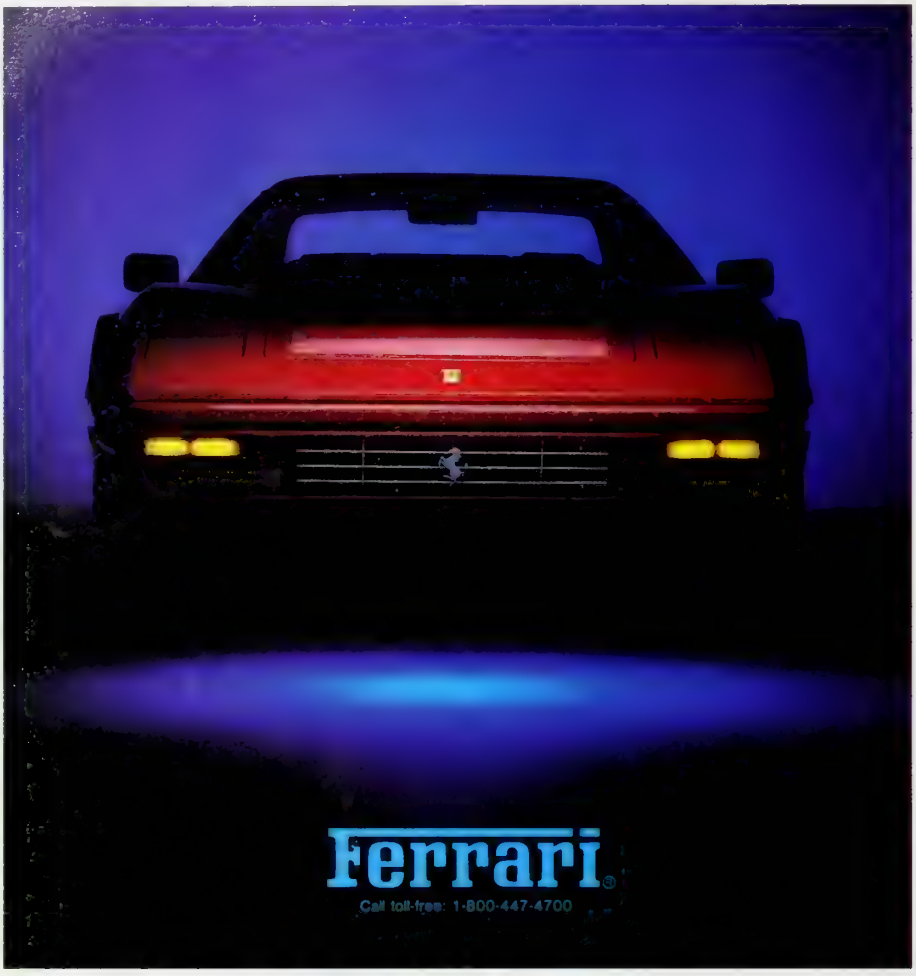
In 1949 I had discovered the work of Pierre Alechinsky, but not his whereabouts. Years later my friend Claude Bernard put me in touch with him. Alechinsky's intellectual side and literary affinities made his work an imperative for me. After all, he paints and writes in Bougival near Paris, where Georges Bizet died and

I met Miró when he was in his late seventies. He had the beauty of utter frailty and was infinitely polite.

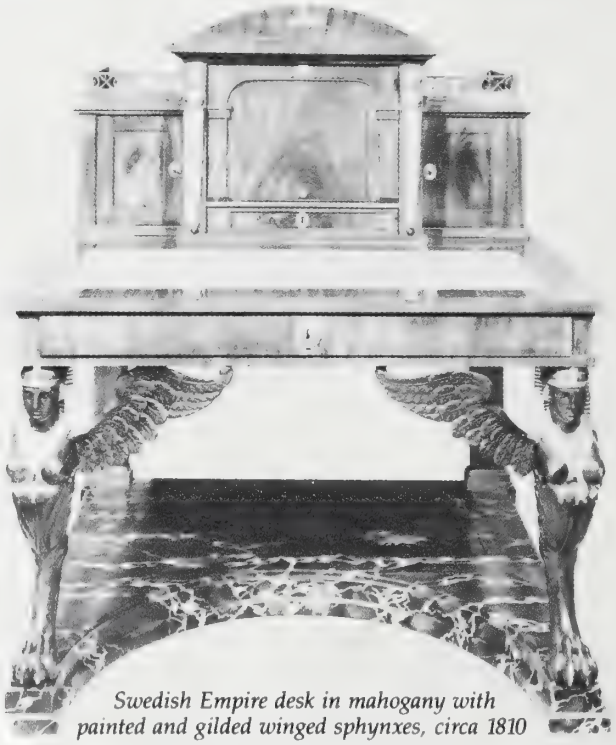
Turgenev survived, and Alechinsky resides on a street named for the French author Henri Barbusse. For me it is self-evident that Pierre Alechinsky can never go wrong.

At age twenty, Alechinsky had asked Magritte, "What do you love about painting?" "One does not love painting," replied Magritte. Pierre insisted, "What do you love then?" "Beefsteak," was the answer that put an end to this dialogue. Pierre found it a Zen Buddhist reply.

Raymond Mason is not a Surrealist. I slip his work into this context as a reminder that serious people can never take themselves seriously and that we all belong in a crowd.□



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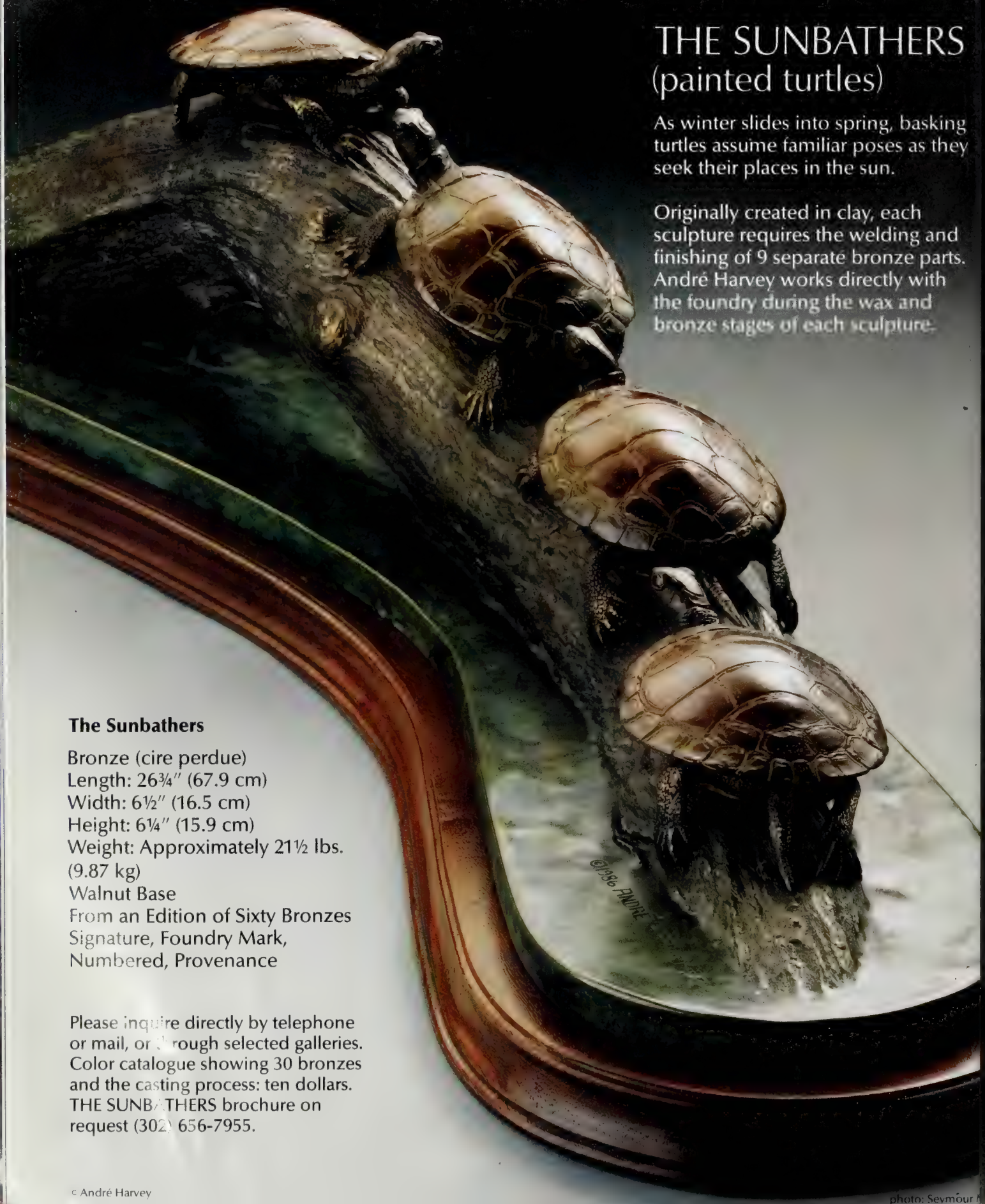
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LITERATURE: To be included in the forthcoming *catalogue raisonne* of Severin Roesen's work, currently being prepared by Judith O'Toole with the Greater Williamsport Community Arts Council.

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The Richard Green Gallery in London

By John A. Cuadrado

BRITISH ART DEALER Richard Green is a modest, soft-spoken man. He is also something of a legend on the London art market. At the age of eighteen, he cashed in a £500 insurance policy and embarked on a career that over three decades has put him on an equal footing with rivals whose stature, purses and clientele date back as many as six generations.

This is a success story all the more remarkable for its diversity: Green stands in the top rank not in one field but a half-dozen. He is capable of discerning quality wherever it is to be found, and his three gallery branches on Dover and New Bond streets in London's art district reflect this gift. The immense stock—well in excess of three thousand paintings—includes seventeenth-century Dutch and Flemish old masters; eighteenth- and nineteenth-century English landscapes, sporting and marine canvases; Victorian genre paintings; Impressionist and Belle Epoque works, and an array of modern British oils.

In an age of specialization, few dealers dare to operate in so many fields, and even fewer still succeed as Green has in becoming major players in more than one. Green, however, did not begin his career with an empire in mind. "I wanted to do well," he now recalls, "and the thing just grew." He began working at age fifteen with his father, a Bond Street dealer, and the purchase, exhibition and sale of paintings seemed from the



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RICHARD GREEN

ABOVE: London art dealer Richard Green, shown with his son Jonathan, is an expert in a variety of artistic fields. RIGHT: *Portrait of a Lady as the Magdalen Reading an Illuminated Breviary*, a 16th-century oil by Adriaen Isenbrant.

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The Richard Green Gallery in London
continued from page 80

very first a natural pleasure for him.

With success this delight has only intensified. "Once you have attained a certain wealth," he says, "the financial gain becomes less important. How many houses or cars can you really use?" Now as before, the real excitement for Green rests in the quality of light in a fine seascape, the perfect delicacy of a Dutch flower painting—and the thrill of a good acquisition or sale.

Indeed, Green is known to be an insatiable dealmaker, a workaholic who involves himself in every aspect of his business on a round-the-clock basis. Whether at the office, at home, in his car or on his boat anchored off the south of France, Green is on the telephone, talking, negotiating, buying and selling paintings. According to his son Jonathan, Green begins his day at 6:30 in the morning and simply does not stop. "He is constantly thinking," says the younger Green, "wondering where he'll get the next picture and where he'll sell it." Although family members play key roles in the twenty-two-member staff, control rests tightly in Green's hands, and it is very much his reserved but demanding personality that animates the gallery.

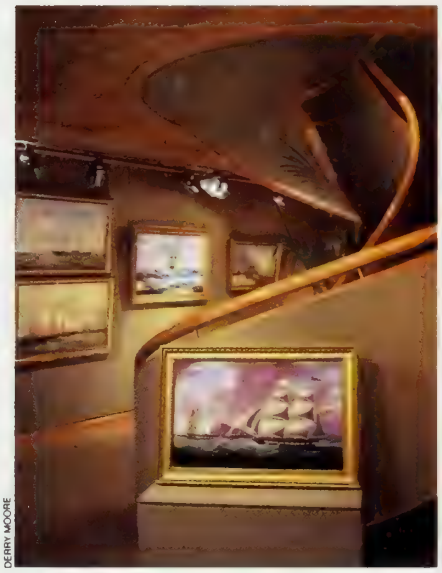
Richard Green's presence is felt with similar weight in the trade. He is viewed as a tough but extremely fair businessman and, as befits a consistent winner, is regarded by his competitors with a mixture of admiration and apprehension. In numerical terms Green is perhaps the largest international buyer of paintings at auction and as such he exerts a significant force on the market. Simon Taylor of Sotheby's British paintings department in London describes him as "nearly all-powerful in many of his chosen areas." Taylor notes that "Green's intelligence system is simply remarkable. Hardly anything, anywhere on the auction circuit around the world, escapes his notice. His staff is constantly at work scouring piles of auction catalogues, and his cadre of stringers are present in salesrooms on the Continent, in England and in the United States."

The paintings on which Green sets his sights tend to be ones that present strong images of great decorative appeal. As one colleague explains, "Green is not the sort of dealer who is excited by a minuscule, thumbnail sketch by an Italian Baroque master. He prefers powerful works of high quality and instant visual impact." Though through the years Green has placed many canvases in museum collections, as a general rule he is not drawn to academic or historical pictures and buys primarily with a private clientele in mind.

With the explosive growth of the art market during the past twenty years, Green's clientele has become increasingly international. The gallery continues to cater to a nucleus of well-to-do British collectors, but 70 to 80 percent of its sales now go abroad, to wealthy Americans, Europeans and Japanese. The paintings Green sells have, of course, also become more expensive. When he first started out, an old-master painting or a British sporting work could be acquired for under $5,000. Today much of Green's stock falls into the $25,000

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RIGHT: *Mare and Foals in a Rocky Landscape*, by George Stubbs, 1771. BELOW: The gallery's collection of British marine paintings includes Samuel Walters's *The Brig 'Mary Scott' in Two Positions*, foreground.



DERRY MOORE



RICHARD GREEN

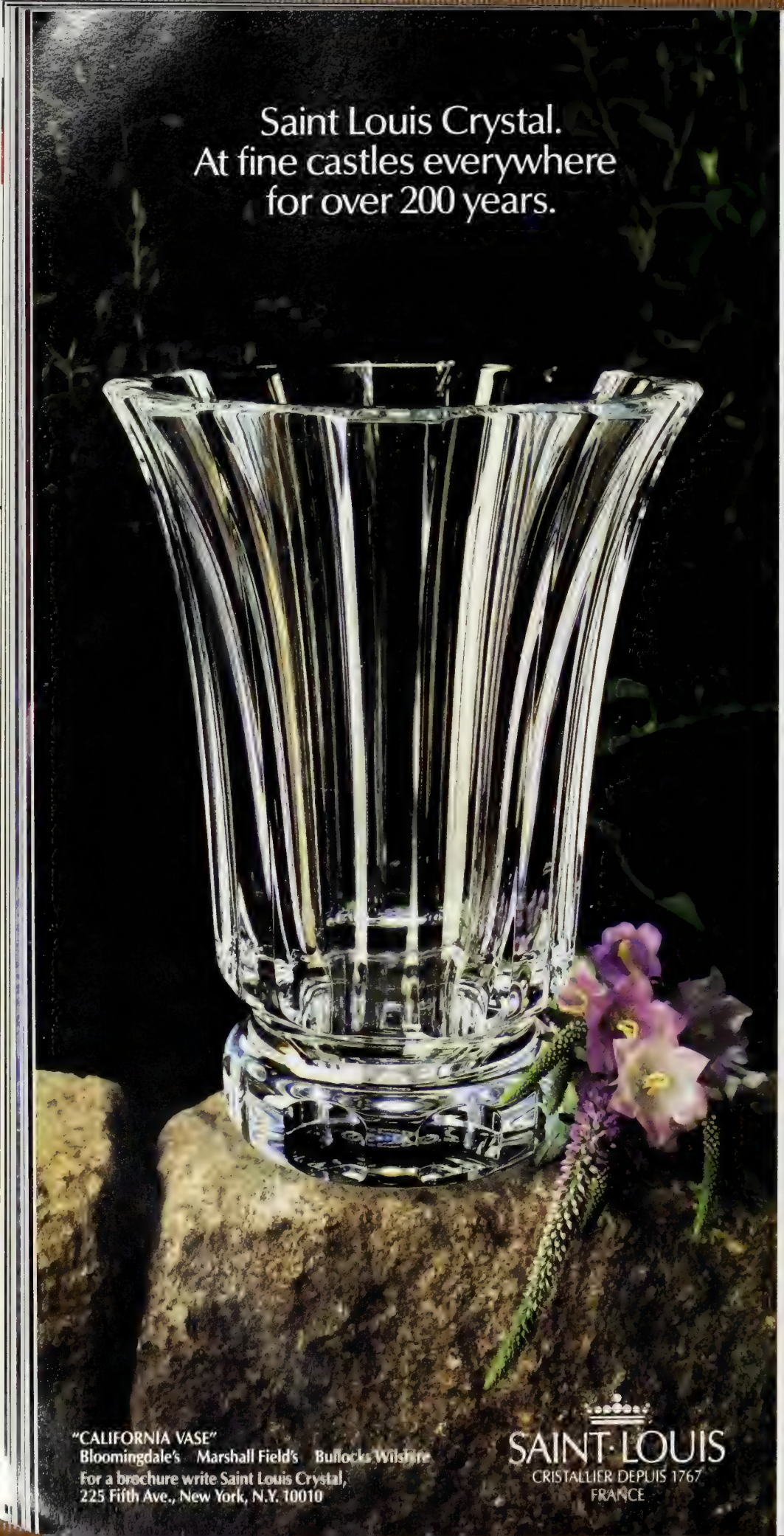
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The Richard Green Gallery in London
continued from page 84

to $250,000 range, and some examples can exceed $1 million. Nonetheless, even in today's market, Green maintains a selection of less expensive offerings. His annual Christmas exhibition includes a large group of works in the $1,500 to $15,000 range, and one of his more discriminating clients for Victorian genre painting is, as it happens, also his postman.

Whatever the size of a potential purchase, Green's habitual reserve extends to his salesmanship. "When selling a painting he may quietly convey that he is doing the client a bit of a favor," notes Jonathan Green, who adds emphatically, "and he certainly is at that. The client is buying a top example by the artist, and his money is well spent."

With all this, Green is careful to caution that paintings should first and foremost be bought for enjoyment, not investment—though in fact his clients have often done well on both counts. As might be expected, Green has been astute in

One of his more discriminating clients for Victorian genre painting is, as it happens, his postman.

anticipating and reacting to trends in the art market over the years.

In the past three or four years, Green has moved heavily into the market for modern British paintings—generally defined as representational works by English artists active between 1880 and 1950—and has quickly become one of the principal dealers in the field.

Ever in search of the next canvas and the next challenge, Richard Green makes clear the continuing delight he takes in the paintings he handles. As he notes, he is "surprised every day—in this business you can never, by any means, know it all."□

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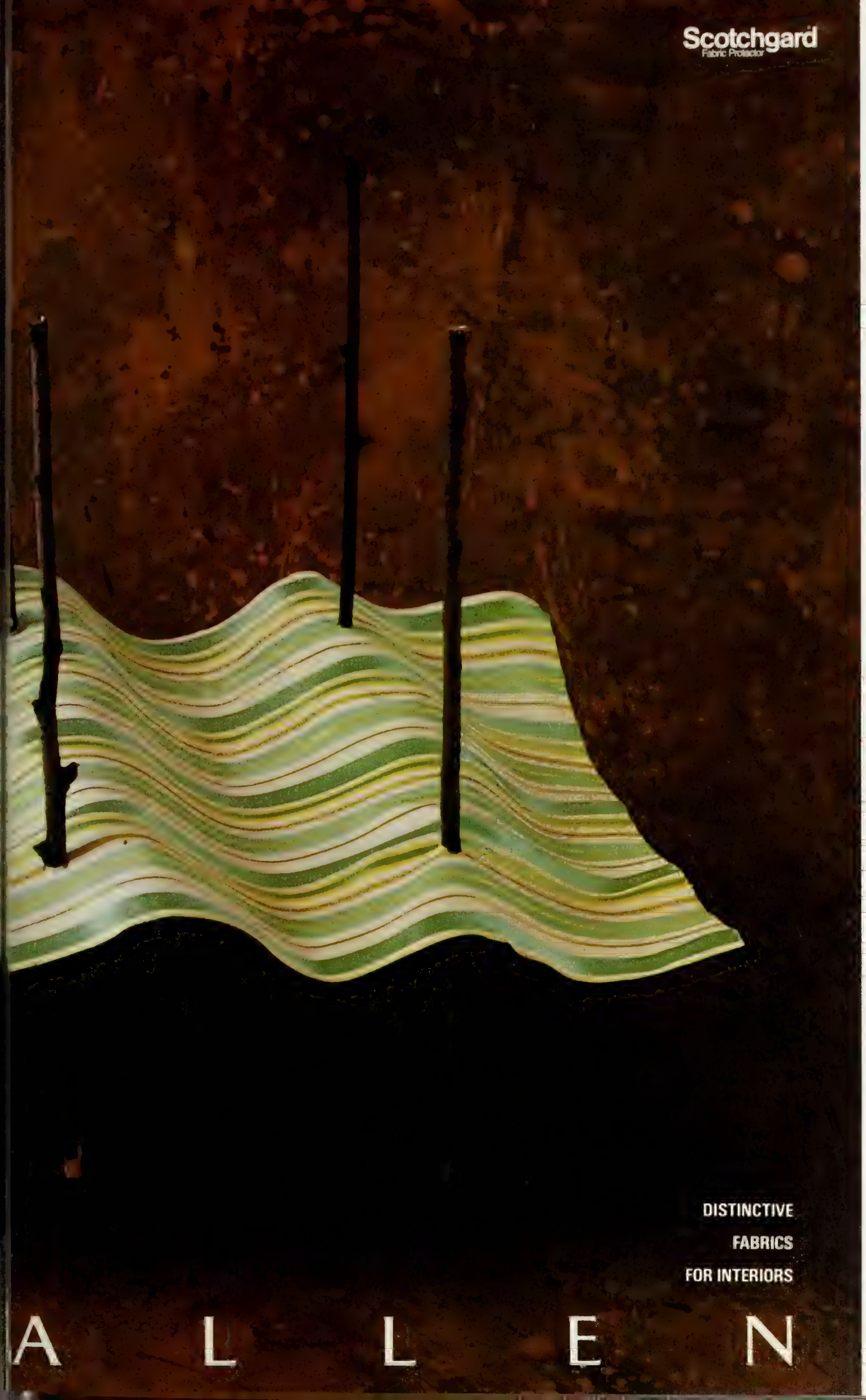
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IN PURSUIT OF BEAUTY

Americans and the Aesthetic Movement

By Catherine Lynn



Whistler's *Purple and Rose: Lange Lijzen of the Six Marks,* from the Metropolitan Museum's current exhibition on the 19th-century Aesthetic Movement.

WHEN EXPATRIATE American painter James McNeill Whistler treated every square inch of a London dining room as a work of art, New York newspapers carried long and detailed descriptions of the process as well as the product: the Peacock Room, now installed in Washington's Freer Gallery.

The Aesthetic Movement, in which Whistler played a founding part, inflated the status of ornamentation spectacularly. As the movement took shape in England during the 1860s, British artists and architects began to reevaluate the arts of decoration and a great many concentrated their talents on furniture, wallpaper and complete interiors. They soon exerted a tremendous influence on American artists as well.

By the 1870s and 1880s not only was the enthusiasm for decoration evident among artists, but it had also spread to home decorators. Exemplars of the trend are featured in the exhibit "In Pursuit of Beauty: Americans and the Aesthetic Movement" at the Metropolitan Museum in New York, October 23 through January 11.

Among the earlier works in the show is Whistler's *Purple and Rose: Lange Lijzen of the Six Marks,* 1864, featuring the Japanese porcelain and embroidered patterns that figure in many of his paintings of the 1860s. Similar objets d'art were soon to appear in many others' works, perhaps most memorably in William Merritt Chase's studio scenes of the 1880s.

Popular magazines greeted the new interest in avant-garde English decoration not only with copiously illustrated descriptions but with transformations of their own. They decorated themselves, adopting a new graphic style marked by asymmetrical layouts cut through with diagonal slashes of patterning. Similar graphics appeared on the bindings of novels, often stamped and gilded. Attenuated and embellished lettering, as well as an array of motifs associated with the arch-aesthete Oscar Wilde—the lily, the sunflower, the peacock feather—adorned the covers of the latest fiction by Mark Twain and William Dean Howells. (Both lived in Aesthetic interiors.)

At Philadelphia's Centennial Exhibition of 1876, English art objects made a great hit. Through the next decade nearly every American critic cited the fair as the moment of great awakening for many people to the virtues of an English Renaissance in decorative art. If the fair served as the catalyst for the popular phase of

continued on page 90

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Americans and the Aesthetic Movement
continued from page 88



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In 1880 Louis Comfort Tiffany and the Associated Artists created an Aesthetic interior for the Veterans' Room of New York's Seventh Regiment Armory.

the American Aesthetic Movement, Oscar Wilde's coast-to-coast tour of 1882, in which he lectured on "Art Decoration," marked the moment it became a craze and "something of a national joke," as Howells put it.

Priceless paintings as well as scraps of advertising are represented in the show at the Met. They offer convincing evidence that from shore to shore Americans of every description were touched and excited by a new passion for art, a new conviction that it was possible to introduce beauty into the home in the form of graceful furnishings. Exteriors, too, revealed a preoccupation with decoration. Shingle Style houses boasted sunflowers, lilies and all manner of other favorite aesthetic motifs in their terra-cotta panels. Richly patterned configurations of shingles, stones and bricks sheathed their façades.

But it is the furnishings that most pointedly suggest the value Americans attached to what they called "surface ornament." It is embodied in the rich golden tones of marquetry patterning on ebonized cabinets by



THE METROPOLITAN MUSEUM OF ART

Floral designs in underglaze pigments on a vase by John Bennett, New York, 1882.

Herter Brothers, in the mellow hues William Morris observed in nature and then had printed on wallpapers, and in the underglaze pigments John Bennett painted on his vases. A wash of ornamentation seems brushed across nearly everything, emphasizing the shimmer of surfaces much as the brushstrokes of French Impressionists were doing at the same time.

The emphasis on visual qualities

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IN PURSUIT OF BEAUTY

Americans and the Aesthetic Movement

continued from page 90



THE METROPOLITAN MUSEUM OF ART

A gilded screen with silk panels by Herter Brothers, New York, circa 1880.

lends coherence to the best of the rooms that survive from this period. Decorators ransacked the depths of time and the corners of the earth for styles and motifs, often favoring the Japanese, the Near Eastern and the American Colonial, but not forgetting the Gothic and the Hellenistic. The best among the decorators, firms like Tiffany's Associated Artists and Herter Brothers, succeeded in subsuming myriad themes and forms within rooms distinguished by a controlling sensibility that could balance the divergent styles. In the hands of amateurs, however, the aesthetic ideal too often encouraged mindless clutter. One wry critic of 1877, Shirley Dare, dubbed it "the Babylonian style" and noted that "there is a painful amount nowadays" since "people want to put all that they find in one room . . . by way of getting their money's worth probably."

Americans' thoughts on the subject of decoration had been shaped in large part by English authors. Thousands had read John Ruskin's *Seven Lamps of Architecture*, first published

in 1849. In that celebration of Gothic architecture, Ruskin had cited ornament as the element that distinguished true architecture from mere building. He found ornament precious, especially because it expressed for him the state of its maker's soul. In 1859 Ruskin published the only book he ever devoted exclusively to decorative art, *The Two Paths,* which went through nineteen printings in the United States over thirty-four years. In the book Ruskin argued that the decorative arts were not lesser arts but part of the great unity of art. They were endowed with the power to influence for good or evil those who lived with them, and were expressive of the characters of those who made or chose them.

Ruskin's ennobling of decorative art was crucial to many Americans' acceptance of a modified decorative Aestheticism because it lent moral justification to the less-palatable amorality of the concept of "art for art's sake" that lay at the heart of Paris-born Aestheticism. Ruskin's moral justification for the intense appreciation of decorative objects also seemed to take some of the crass commercialism out of the argument with which an earlier English group had already inflated the value of ornamentation as a salable commodity.

This group, centered in London's South Kensington district, had won state funding for design education by convincing the government that a reform of design was essential to the economic health of the nation. They taught that only conventional, two-dimensional forms of ornamentation were acceptable. Many American designers read the key text of the South Kensington school, Owen Jones's *Grammar of Ornament* (London, 1856; New York, 1880). For them, "art decoration" connoted conformity to the principles Jones summarized, as well as belief in the lesser status of decorative art in relation to painting, sculpture and architecture.

Christopher Dresser, a pupil of

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Americans and the Aesthetic Movement
continued from page 93

Owen Jones and a product of the School of Design in London, tried to turn that hierarchy on its head, according ornamentation the highest rank among the arts. Dresser's name was almost as well known as that of William Morris in America during the 1870s and 1880s. Shopkeepers advertised his hard-edged geometric patterns as "Aesthetic" right alongside the naturalistic floral papers and chintzes of Morris, a devotee of Ruskin. Dresser asserted that "true ornamentation is that which is most exalted, it being wholly a creation of the soul; it is utterly an embodiment of mind in form." Dresser's was the era's most extreme and arcane reevaluation of ornamentation, but for many it added luster to the status of decoration. For some, however, the extremity of such claims called into question the current infatuation with ornament and the overzealous decoration of everything.

The movement in which surface ornament figured so prominently, the movement that had been so amusingly satirized even in its heyday, proved to be too vulnerable a target for critics of succeeding generations. The modern movement turned with virulence on the very element most prized in the Aesthetic era; by 1909 the Viennese architect Adolf Loos had equated ornament with crime and perversion. American designers of the mid-twentieth century deemed ornament worthless.

Only since the 1960s have serious critics, architects and designers begun to rehabilitate the idea of ornament. Recovery from the early modernists' overreaction against the excesses of the 1870s and 1880s has been slow in coming. But now many architects and designers are decorating their work, teaching themselves a subject that has long been omitted from most schools of architecture. In the Aesthetic masterpieces we can appreciate anew the remarkable level of attainment that became possible when the best artistic and architectural minds focused on ornamental design. □

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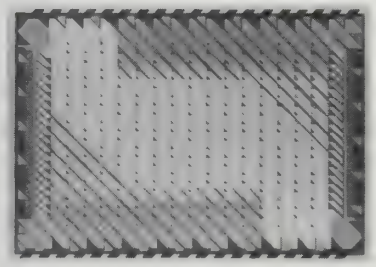
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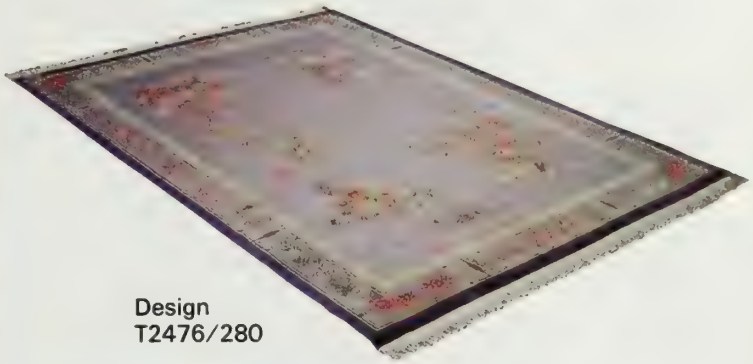
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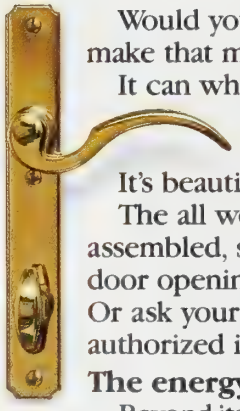
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The Italian lines did not have midnight sailings, but trips on English or French ships always started off in a gala mood because of their late-night departures. No matter what time you sailed, though, you always arrived in your cabin to find it filled with baskets of flowers and fruit sent by friends who came to see you off. Stewards provided champagne and caviar, and we all laughed and talked and clung to each other until a gong rang and the cry of "All ashore who's

continued on page 104

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First-Class Passage
continued from page 100

going ashore" was heard. Reluctantly we kissed goodbye and then rushed to the top deck to hang over the rail, throwing out paper streamers and waving to our faithful friends, who remained on the pier as the ship moved slowly away from the dock. I went to bed tired but peaceful, knowing that the next morning I could sleep as late as I wanted, even skipping breakfast, only rising in time to be in my deck chair for the bouillon.

After the first day, mornings were rather different, though perhaps even more of a panacea. First it was breakfast in the cabin, then down to the exercise room for a workout, followed by a massage and a long swim in the saltwater pool. I was usually up on the deck after that for a brisk walk before settling down in my chair for the cup of hot bouillon at eleven.



BYRON/BYRON COLLECTION/MUSEUM OF THE CITY OF NEW YORK

RIGHT: The grand staircase of the *Paris*, launched in 1916 and the flagship of the French Line, exemplifies the stunning opulence of the transatlantic ships.

BELOW: The first of the famed French liners was the *France* (1912). It was decorated throughout in Louis XIV style, and its first-class passengers could enjoy *cabines de grand luxe* with private drawing rooms. BELOW RIGHT: The author aboard the *Aquitania* in 1932.



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COURTESY BROOKE ASTOR

continued on page 108

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First-Class Passage
continued from page 104

How delicious it was after all that activity to be wrapped up solicitously by the deck steward and to lie back, sipping the bouillon slowly, a book lying idly on my lap, while I engaged in the delightful occupation of daydreaming. I usually returned to my deck chair to read after the four o'clock tea. Then I always took another walk before going below to dress for dinner, perhaps stopping en route for a quick hair comb at the excellent beauty salon.

Naturally the men all wore black tie for dinner, unless they were traveling alone and expected to spend the evening in the bar playing bridge or betting on the ship's daily run. In that case it was permissible to come down to the dining room in a business suit. But the married men, or the single ones who wished to join the ladies for dancing after dinner, were all in dinner jackets. What fun it was! The purser, who was in a way sort of cruise director-*cum*-diplomat, used to arrange a cocktail party every night. Different groups were invited to different parties. The captain, the first officer, the doctor and sometimes the purser were the hosts, and a cabin boy delivered the invitation.

Two nights before we arrived in port there was the captain's gala, which on the British ships was usually followed by a benefit entertainment, with the money raised among the passengers going to the Seaman's Pension Fund. For these events we wore our very best dresses, and whatever jewelry we had with us came out of the safe. Some attractive and interesting person would provide the entertainment—Lucrezia Bori would sing, or Leslie Howard would read a passage from a favorite book, or Dame May Whitty would recite from her latest successful role.

As the ships usually arrived at port early in the morning, the ladies would come to dinner the last night at sea in a simple cocktail dress, the men in business suits. Although the night before arrival was supposed to be subdued, there was an ever-present feeling of suppressed excitement. Land would be sighted the next morning. We would have to face *real life* ashore. After those days of luxury and serenity, everyone would be up early the last morning with binoculars, looking toward the land, which we would catch sight of eventually. It was always thrilling to hear the cry, "The land is there!"

It was the custom to have the pilot of whatever port was our destination—Le Havre, Cherbourg, Plymouth or New York—board the ship at the entrance of the harbor to guide us safely to our berth. The trains to take us to London or Paris were already



waiting on the pier, and again our luggage was taken to the trains and delivered safely to us at our destination. As when we set sail, there were more fond goodbyes on the pier. Friendships had been made on board, many of them lasting, and we congratulated each other on the joy of our voyage.

Some ships were more amusing to travel on than others. The *Olympic* and the *Majestic* were among the great ones, the *Paris* was the coziest, and the *Bremen*, one of the newer ones, was very popular, with its special restaurant on the top deck. There were also the great Art Déco ships, the *Normandie* being the finest example of this style.

The *Queens—Elizabeth* and *Mary*—were making weekly crossings when I married Vincent Astor in 1953. But since he was very much involved with the United States Lines, we always traveled on their two passenger ships, the *United States* and the *America*. Both were beautifully decorated with inlaid woods, murals and mosaics.

The *United States* was the fastest ship to cross the Atlantic, and Vincent was extremely proud of her record; he would check her log after every voyage. I remember one crossing in particular, however, on a return trip from Europe, when his pride almost had a fall. We were having lunch in the sundeck restaurant and our waiter said, "There's the *Queen Elizabeth* coming up on us on the port side, sir." Vincent looked out the huge window and, sure enough, there she was, on her maiden voyage, just coming over the horizon behind us. Vincent threw down his napkin, saying, "I'm going to the bridge," and rushed out of the restaurant, leaving me to finish my lunch wondering what he was up to. I soon found out, as did all the other passengers. The ship shook violently, then plunged forward at tremendous speed. She literally kicked up her heels. As most of us rushed out on deck, we saw the new *Queen* drop behind, out of sight. Thanks to this burst of speed, we arrived in New York six hours ahead of schedule. "Three cheers for the Stars and Stripes," said Vincent to any passenger who asked what had happened.

After Vincent died I never traveled on the United States Line again. My last trip on a scheduled liner was the final voyage of the *France*, a wonderful ship with a wonderful crew, who had been with her since she was first launched at Saint-Nazaire. It was a sad occasion, as she was the crew's second home. Though a few ships still make the crossing, the great era of ocean liners has ended, and with it the true sense of traveling in luxury. □



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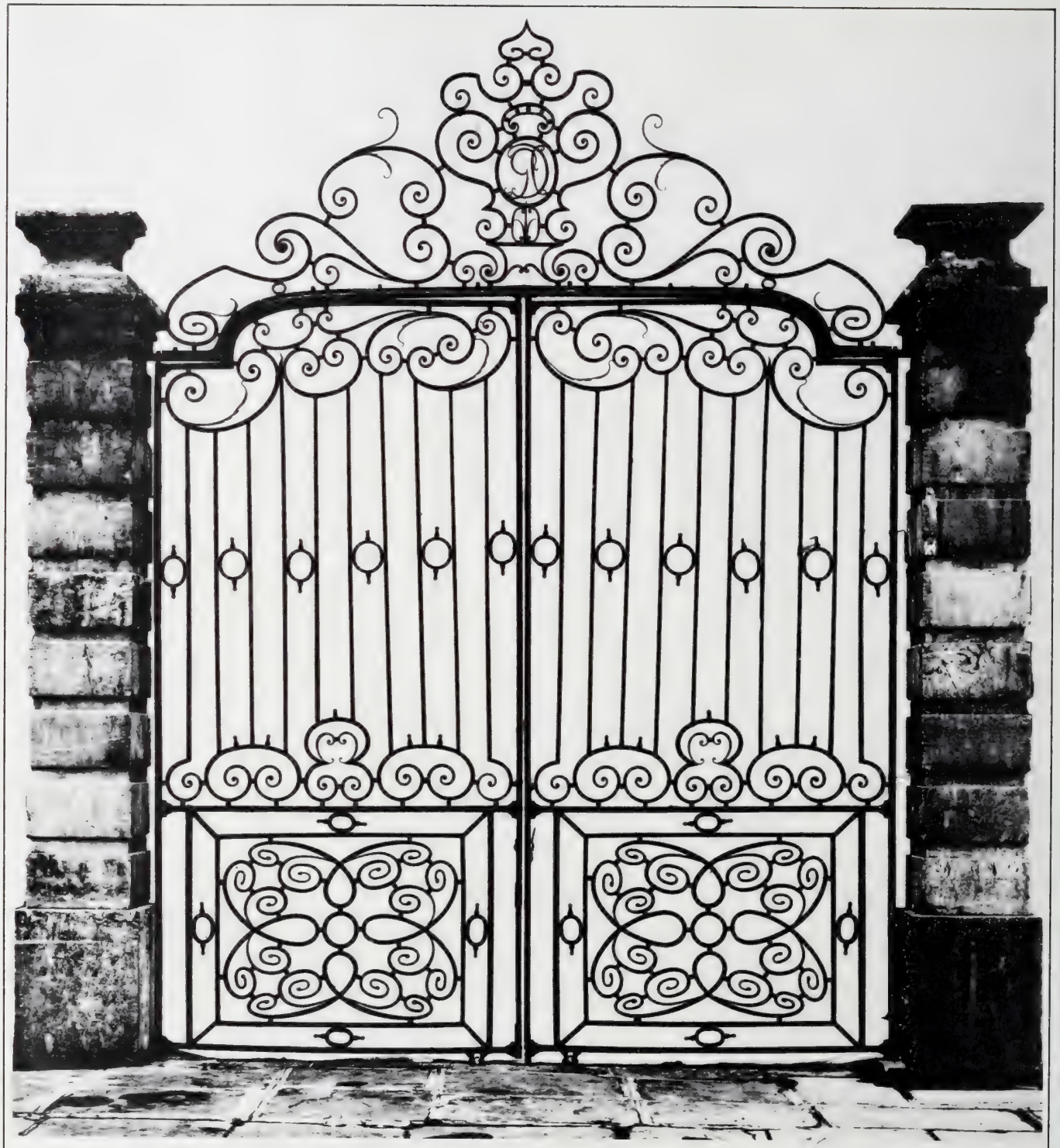
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DEGAS: *Dancers, Pink and Green*, courtesy The Metropolitan Museum of Art

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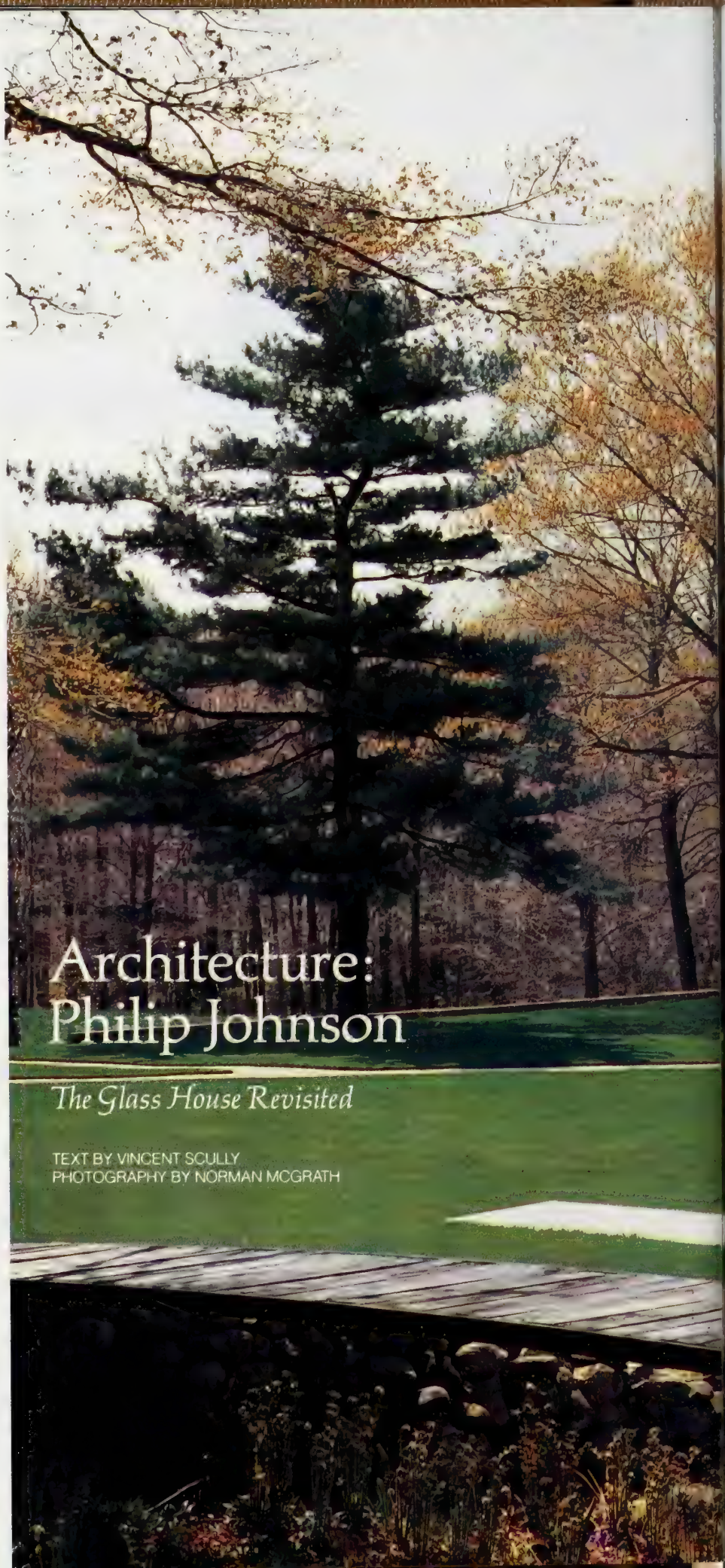
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Architecture: Philip Johnson

The Glass House Revisited

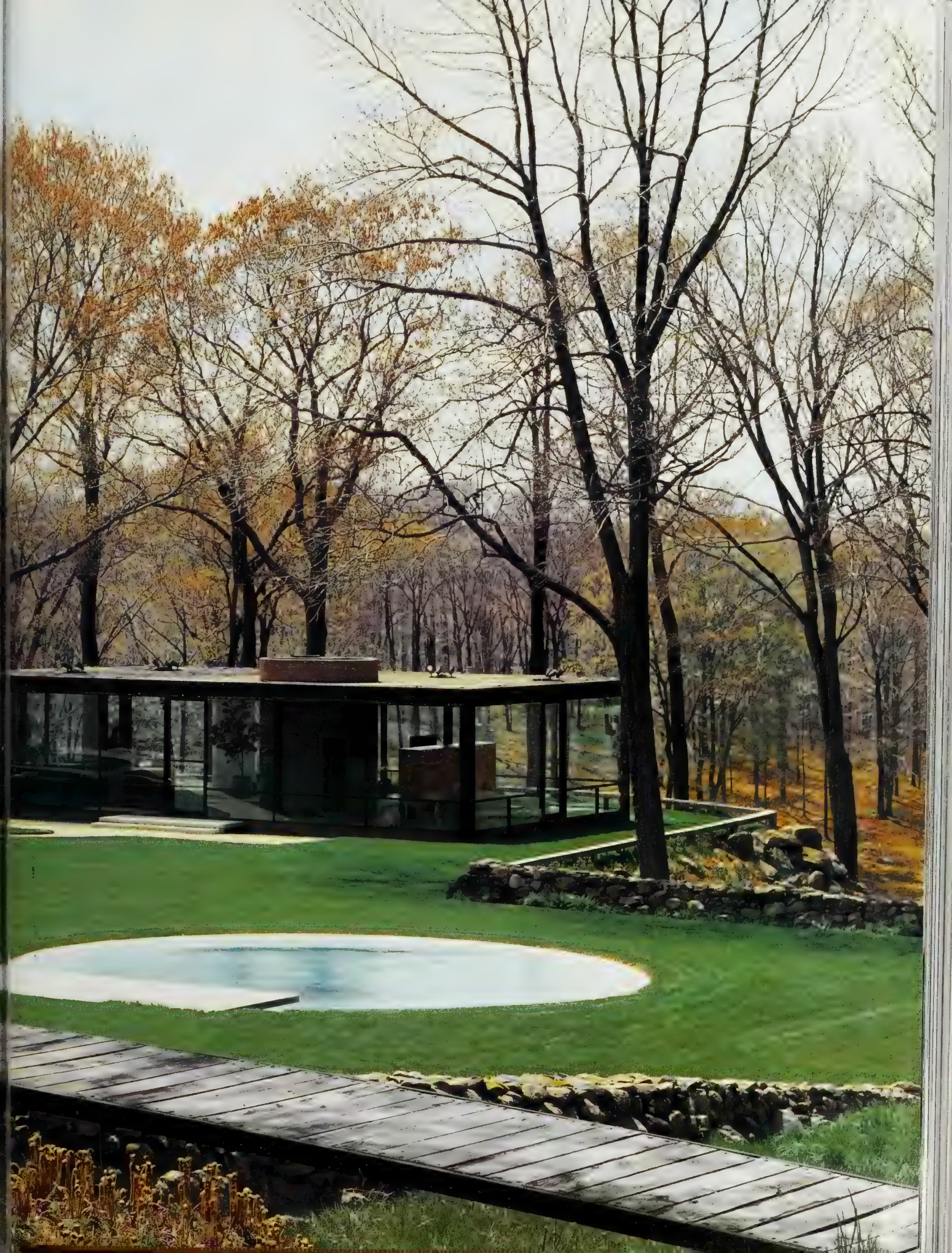
TEXT BY VINCENT SCULLY
PHOTOGRAPHY BY NORMAN MCGRATH

THIS YEAR MARKS Philip Johnson's eightieth birthday and the thirty-seventh anniversary of the building of his Glass House in New Canaan. As it was originally constructed, that house was laid out in a modest clearing in Connecticut's second-growth woodlands, accompanied only by its complementary Brick House, with a sculpture by Jacques Lipchitz on the lawn between them. The setting was fundamentally suburban. Houses in wood by John Johansen and Marcel Breuer were to be found not far away.

Johnson's house was distinguished from theirs by the permanence of its materials and the classical order of its structure, by the minimalist discipline of its simple shape, and by the relative formality of its plot plan as a whole, but it was still, like the others, a suburban house set out alone in nature and unsupported by any coherent system of garden design. Oaks, ash and maples stood close around it and covered the rest of Johnson's extensive holdings. It was the age-old American house in the woods, but plate glass, steel and central heating had enabled it to cast off its exterior sheathing and to stand psychologically open to the trees.

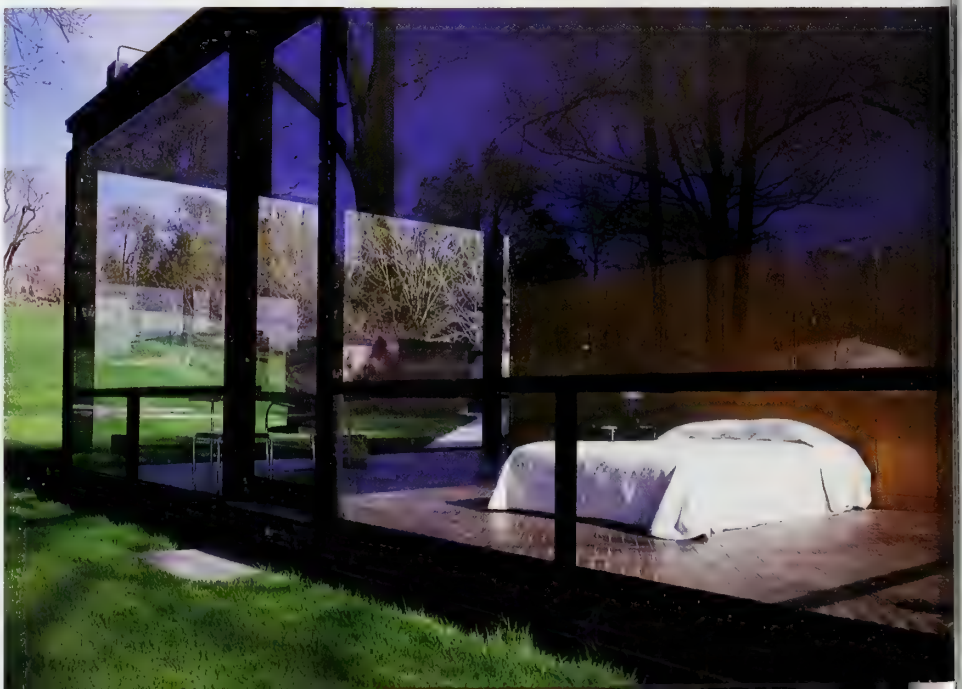
Like its Colonial forebears in Connecticut, which had been English in derivation, the Glass House was a European import, somewhat simplified and regularized in response to American conditions but based directly on the work of the European Mies van der Rohe, especially on his first American residential designs, the Resor House in Wyoming and the Farnsworth House in Illinois. It stood as an aloof pavilion among the trees, supremely confident in its technology, like American culture as a whole in 1949. And since it was seen mainly

Now eighty, architect Philip Johnson offers a considered perspective on his own Connecticut residence—a multifaceted compound that spans nearly forty years of his experimental design career. The first structure and the main living space of the compound is Johnson's Glass House of 1949 (also on cover) —a gemlike box of glass, steel and brick in its wooded New Canaan setting.



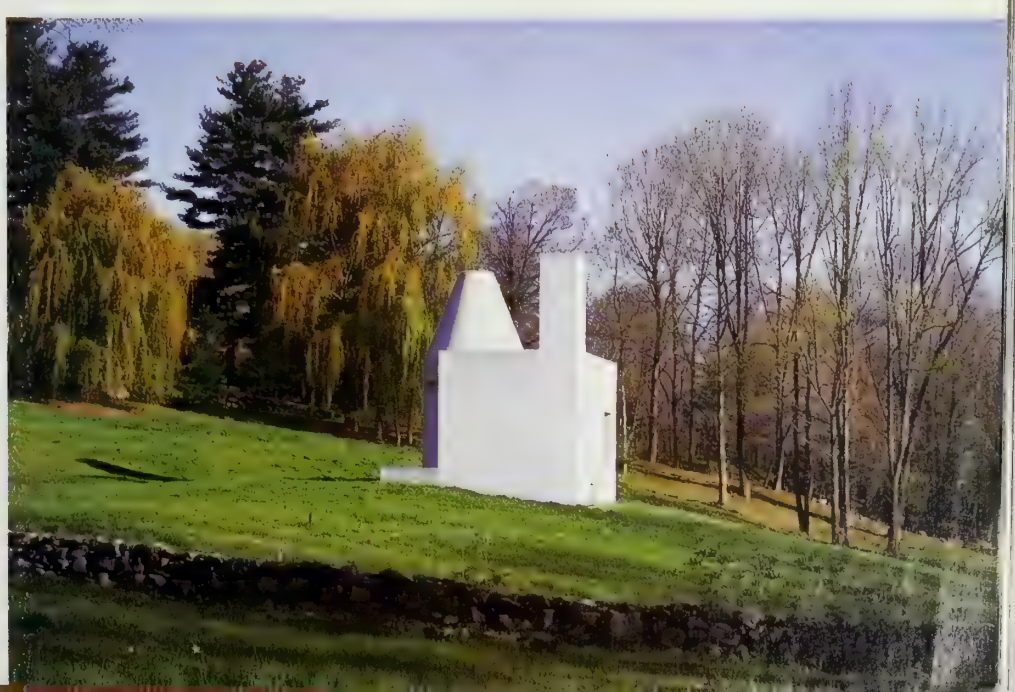
ABOVE: Modern classics furnish the interior of the Glass House. "All the furniture was designed by Mies van der Rohe," Johnson says of the living/dining space, "with the exception of the lamp in the foreground by Richard Kelly and myself, and the marble topped dining table I designed."

RIGHT: Expanses of landscape are visible through the bedroom walls of the Glass House. The flooring, of herringbone brickwork, adds to the indoor/outdoor effect that once prompted the visiting Frank Lloyd Wright to ask, "Do I take my hat off or keep it on? Am I inside or am I out?"



ABOVE: The painting gallery, built in 1965, is underground. In the main gallery space, movable panels allow easy rotation of the collection. On display, from left: Willem de Kooning's *Untitled XIX*, 1977; Warhol's *Self-Portrait*, 1966, and *S & H Green Stamps*, 1962; David Salle's *Common Reader 181*.

RIGHT: "I wanted to try a lonely tower on a hill," says Johnson of his isolated studio. Located on a grassy slope south of the Glass House, it is where the architect currently does much of his work. The unusual shape, with a skylight that appears like a conical chimney, recalls the haunting work of Italian neo-Rationalist Aldo Rossi.







OPPOSITE: Johnson pauses on one of his most recent additions—a concrete block tower in honor of Lincoln Kirstein, for whom he designed the New York State Theater at Lincoln Center. ABOVE: To give the grounds the picturesque effect of an English garden, Johnson added a man-made pond in 1959–62; he also included a Folly—a six-foot-high Neoclassical pavilion. Along the wooded ridge are the sculpture gallery and the Glass House.

hemmed in and from close by, it looked very large, high and generous in its proportions. Johnson planted a big white pine alongside the entrance axis to enhance that effect, and the world soon began to beat a path past it to Johnson's glass door.

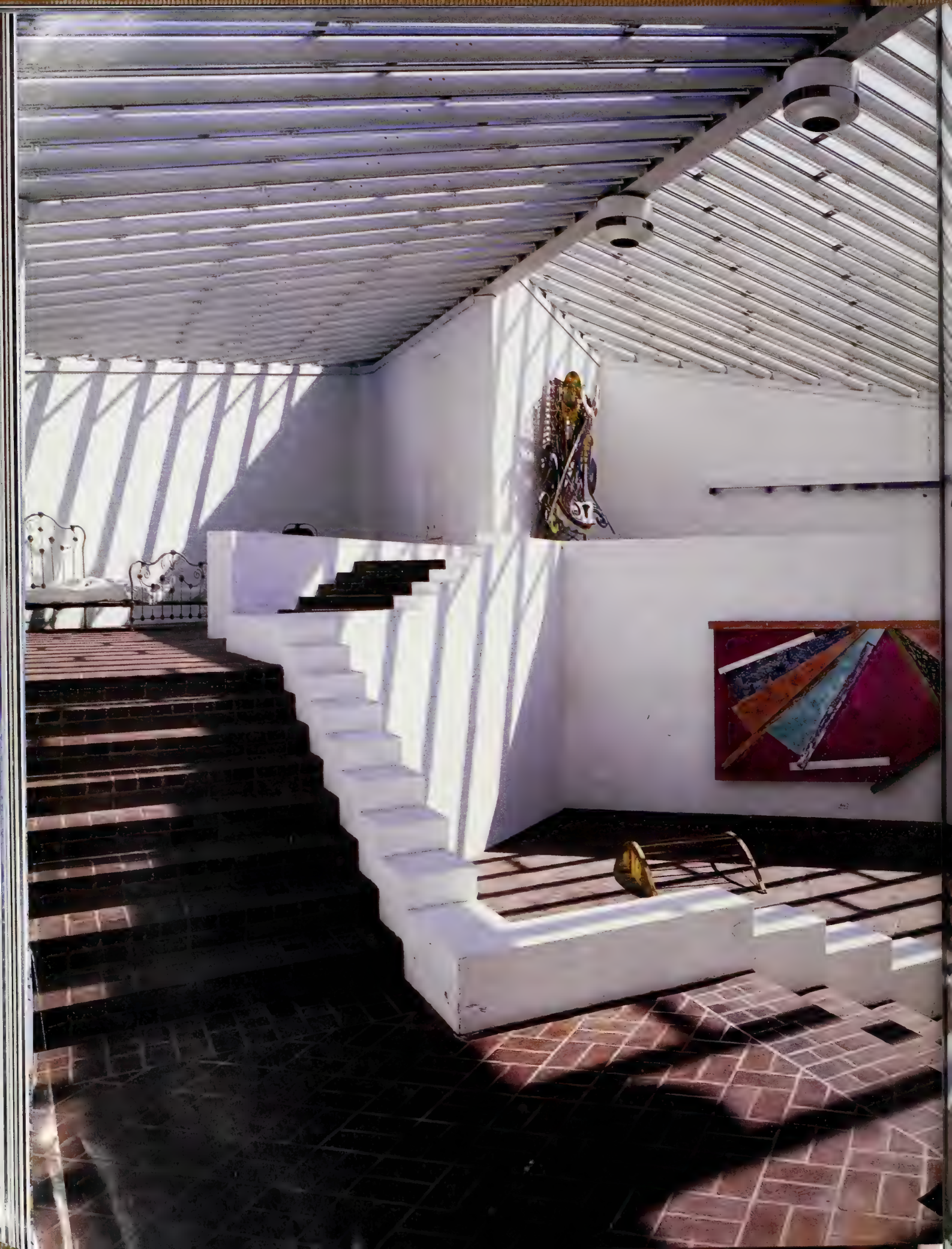
Frank Lloyd Wright came during his last decade: "Do I take my hat off or keep it on? Am I inside or am I out?" Mies himself arrived, furious with Johnson for "misreading" his steel details and stamping out into the night when Johnson asked him a question about his admiration for Berlage of forty years before. All the architects came, and every student who could make it, and for over twenty years Johnson kept open house, leading an ongoing architectural seminar and supporting what was in effect the most sustained cultural salon that the United States had ever seen.

While this was taking place, Johnson himself was growing. As for most Americans at that period, his growth was sparked by travel. In 1952—inspired perhaps by the work of the great classicist Frank E. Brown at the American Academy in Rome, and by Eleanor Clark's *Rome and a Villa*, dedicated in part to Brown—Johnson visited Hadrian's Villa and other Roman monuments, and the results soon began to be seen in his work. The bedroom in the Brick House got a hung Roman vault, a vehicle of light like Hadrian's vaults, but most of all Johnson's vision of his house as a whole began to reach out to embrace the surrounding landscape, as Hadrian had done at Tivoli. The trees began to go down, each one wept for (every visiting student appalled at the carnage), and the long ridge above the house was cleared.

An axis like one of Hadrian's, parallel to that of the longer dimension of the Glass House but far away from it in space, was now directed along the ridge, with ancient Rome and medieval Italy deployed upon it. A painting gallery was dug into the uphill slope, mounded over with grass-growing earth like a Mycenaean tomb. Its plan recalled those of Hadrian's nymphaea, but beyond them, deep in time, lay Malta's Neolithic temples, shaped like the earth goddess, and Calypso's cavern on Gozo in the center of the sea, where Odysseus was offered immortality if he would renounce his wife and home.

At the end of the path, inspired in part by hill towns such as those described by E. M. Forster in *Where Angels Fear to Tread*, Johnson laid out a building in the form of a brick stairway, lighted through a roof entirely of glass. It contains his collection of sculpture, spaced along the stair and tigerishly striped in Sienese bandings of shadows cast by the skylight above.

Now the landscape had become too vast to be defined by the Lipchitz; it was sold, to be replaced by a circular swimming pool of dubious effect. Then, below the Glass House, Johnson ruthlessly attacked the forest, clearing the trees off the steep slope, which turned out to be made up of gigantic boulders at Giulio Romano's titanic scale. Below them Johnson laid out a large pond of irregular shape, like those in English Romantic gardens. Now for the first time Johnson began to think of the landscape as a whole in terms of traditional garden design and particularly that of the Picturesque garden. He therefore built his first true Folly, just offshore in the pond, as if floating on the water. It was a kind of gazebo-colonnade, an abstracted temple so small that Johnson could barely stand up inside it. That trick of scale made it



look much farther away from the Glass House than it actually was, while a skyscraping jet of water was made to burst up out of the pond beside it. A general scheme of exterior lighting also came into play, dramatizing all the relationships and unifying the garden architecture at night.

So things rested for a while, until Johnson set upon the woods south of the house. Out in the empty meadow

continued on page 220



LEFT: Built in 1970, the sculpture gallery is a dramatic free-span, multilevel space. In Johnson's collection are pieces by George Segal (far left), Frank Stella (center) and Donald Judd (right).

ABOVE: A path connects the angularly shaped gallery to the Glass House.

FOLLOWING PAGES: Renowned as a landmark of postwar architecture, Philip Johnson's Glass House appears ordered and serene against the evening sky.







Collected Memories

Screenwriters Harriet Frank and Irving Ravetch in Los Angeles

TEXT BY ED SPIEGEL
PHOTOGRAPHY BY RUSSELL MACMASTERS



Harriet Frank and Irving Ravetch enjoy a successful collaboration as marriage and writing partners. They work in their eclectic Los Angeles home, which collector Harriet Frank describes as "a many-hat house."

OPPOSITE: In the living room, a bust of Madame Du Barry presides over a 19th-century japanned chest. English chair and stool are also 19th century. ABOVE: A group of provincial Chinese porcelains enlivens a living room table.





"I buy things that beguile me, that remind me of early-morning markets in London, of rainy nights in Paris," says the owner of her wide-ranging collections. ABOVE: An 18th-century French portrait hangs above a living room mantel lined with obelisks and bronzes. The circular table displays a variety of tortoise-shell boxes; in the foreground are a pair of 19th-century lusters and quill boxes of the same period.

OPPOSITE: The 19th-century porcelains that form a living room tableau were chosen "for their colors and shapes," says Harriet Frank.

THE INTERIOR OF HARRIET FRANK'S and Irving Ravetch's house is like the interior landscape of a fertile imagination. Large spaces are textured with antique objects of several styles that evoke the feeling of a lived-in curiosity shop. "It's an irreverent house, a gathering of odds and ends from strange places and times," says Harriet Frank. "I wanted a house that was a memory bank."

Frank and Ravetch are a successful Hollywood writing team. During their twenty-five years of marriage they have produced such screenplays as *Hud*, *The Long Hot Summer*, *Norma Rae* and *Murphy's Romance*. When not on movie locations the Ravetches work at home, a place seemingly filled with endless distractions, but ones that comfort and stimulate them. "It's designed to give us a place to work in, to prowl in and to brood in," Frank says. "Beyond that, it's designed for someone with the soul of a pack rat."

Their writing together is "seamless," says Frank. "It's impossible to tell where one's efforts leave off and the other's begin." But one exception to their collaboration is their home. It is virtually the sole expression of Harriet Frank, with her husband in the role of "patient accomplice."

She admits to a nostalgia for the early nineteenth century and admires the intellectual elite, the Jane Austens of the time, who were able to live genteel lives of wit and charm. "I came to my love of the period through my passion for its writers. My house approaches Regency, but isn't. It's an eclectic mishmash."

Frank feels that old objects still carry the wit and charm that was built into them, qualities she doesn't find in contemporary objects: "I like things that reflect their age the

BELOW: Frank's fascination with Napoleon stems from his command of love letters, not armies. Likenesses of the emperor are arranged before a French wallpaper screen.

OPPOSITE: Marbleized pilasters flank the entrance to the object-filled library, whose purpose is "to distract us from the onus of screenwriting," says Frank. The portrait is of an Austrian general.







way people do, even to the point of decay." Besides the appearance of objects, she looks for the story within them. Fittingly, her house seems more authored than designed. She collects Napoleon memorabilia "not because of Napoleon the conqueror, but because he wrote such wonderful love letters and was so noble in defeat."

Her passion for collecting is ongoing. "Like Genghis Khan I attack markets around the world—flea markets, elegant auctions, barns, garages, other people's homes." She adds continually but rarely subtracts. Yet the house seems extraordinarily yielding, full without being overcrowded. "A few pieces go to my nieces and nephews," she says. "They all collect. It's an addiction that has swept through the entire family."

But for all the energy she puts into her collection, for all her pleasure in the pieces, Harriet Frank has a sense of separation as well. Her younger nieces and nephews are allowed free run of the house. A broken piece doesn't distress her. "I'm not a purist," she says. "If the upholstery fades or a dog has nibbled a chair leg, all the better. I'm faded too." She respects the English attitude toward houses. "They don't mind wear; they don't mind age and dust and piled-up books."

Harriet Frank likes lived-in houses, ones that are eccentric and in which the personality of the owners can be read. She doesn't like houses that are façades, "a kind of lie covering up the true personality. I don't particularly believe in good taste," she continues. "I believe in things that express themselves fully, whether they're novels or plays or music or houses." □

OPPOSITE: A 19th-century Roman bust introduces the dining room, where Regency side chairs are juxtaposed with an 18th-century-style Italian table.

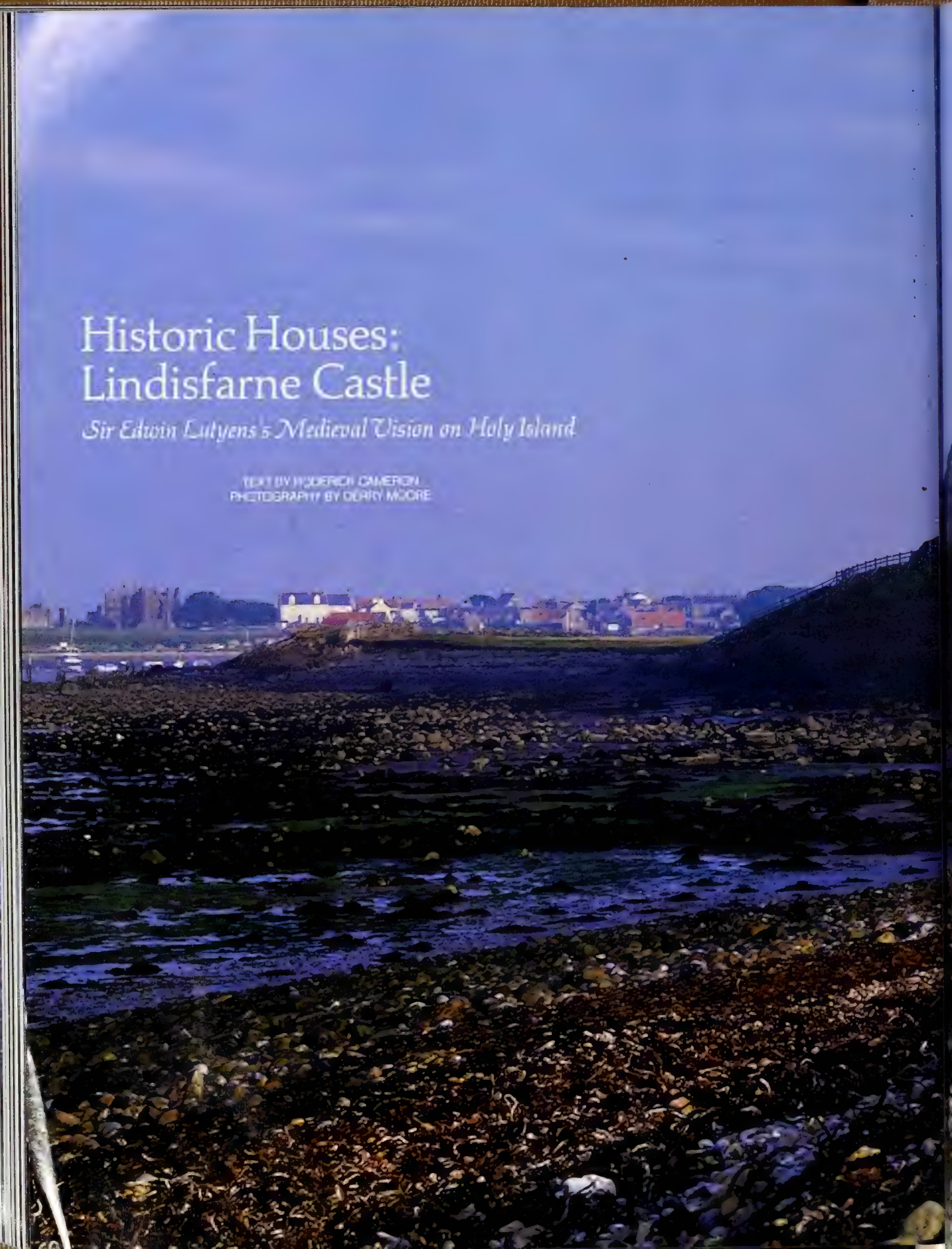
BELOW: In Frank's "English country bedroom," a mélange of fabrics, books, prints and paintings reveals a "total disregard for convention—plaid against toile, crystal against oak."



Historic Houses: Lindisfarne Castle

Sir Edwin Lutyens's Medieval Vision on Holy Island

TEXT BY RODERICK CAMERON
PHOTOGRAPHY BY DERRY MOORE







THREE MILES OFF the rugged Northumberland coast just south of the Scottish border, Lindisfarne Castle crowns a rocky crag at the far end of Holy Island, a peninsula forming the outer walls of what is almost a lagoon. A visit to the castle must be synchronized with the tides. On the causeway that joins the island to the mainland a small hut on stilts has been provided for those rash enough to mistime their crossing, for once turned, the tide rushes in across the flats, and the North Sea is formidable when whipped up by an icy east wind.

Part of the word *Lindisfarne* is Celtic: *fahren,* meaning a place of retreat. The Lindis was a nearby stream. Holy Island derives its name

A 17th-century cast-iron fireback served to reflect heat into the hall. A map of Northumberland depicts the English fleet and the Spanish Armada; the central device is an interior wind vane, a favorite Lutyens touch.



Guests used to gather for sherry in the Long Gallery at lunchtime. On the 17th-century trestle table are delft jars with the Dutch royal coat of arms. The cabinet at left is a 17th-century Dutch aumbry.

from the days when it harbored a community of Benedictine monks. In Tudor times Lindisfarne was only a garrison fort, which became obsolete once England and Scotland were united under one crown. It was a crumbling ruin when Edwin Lutyens turned it into a castle, at the request of his friend Edward Hudson, founder of *Country Life*.

Lutyens was thirty-four in 1903 when he began work on Lindisfarne. He had been on a progress visit to Grey Walls, a large house he was building in Scotland, when Hudson telegraphed the news that he had purchased a ruin and asked Lutyens to look at the place on his way south. It is intriguing to picture him seated



comfortably in his compartment on the Flying Scotsman, roughing out a spontaneous concept of the design. (His daughter Mary, writing of Sir Edwin's remarkable versatility, describes his "wonderful fund of ideas and inventions just pouring out like water from a jug onto the paper in a succession of quick, deft sketches.")

Lindisfarne belongs to Lutyens's early years and typifies what is now termed his romantic period. The castle is a good example of his feeling for fantasy, as well as his technical skill.

The approach to the castle is up a stone ramp, which Lutyens laid down with cobblestones, in his favorite herringbone pattern. Typical of

ABOVE: The Ship Room conveys the architect's talent for evoking the past without obvious emphasis. "There is no hint of faking," wrote Christopher Hussey in his biography of Lutyens. "The romance is real."

OPPOSITE: Nineteenth-century Staffordshire transferware on a dresser Lutyens designed adds color to the kitchen. A warming pan hangs near the stove niche; filled with hot coals, it took the chill from icy beds.





Carved tulip panels, delicate fretwork and turned posts embellish the 16th-century Flemish oak canopy bed in the North Bedroom. Built into the foot is a cupboard for firearms, while the headboard is surmounted by sliding doors of a cabinet designed for the same purpose. Chairs are 19th century.

his attention to detail, he took away an existing balustrade in order to make the ascent more dramatic. The castle is not large—four reception rooms and nine bedrooms, all small in scale. As in many houses of the period, there was only one bath. Hip baths would be set in front of the fireplaces in the bedrooms, and maids were kept busy running along the passages with brass cans of hot water.

The Long Gallery, with its run of mullioned windows facing south, was the sunniest place to sit. Hudson and his guests would gather there before lunch for sherry: Asquith, the Liberal prime minister; Lady Russell, author of *Elizabeth and Her German Garden*; historian Lytton Strachey; and Lord Baden-Powell, founder of the Boy Scouts. Another frequent visitor was Mme Suggia, the famous cellist. In Augustus John's portrait in the Tate Gallery she sits dressed in magenta taffeta, her head thrown back, firmly gripping the Stradivarius given her by Hudson.

The Long Gallery gives onto the upper battery, and it was here that the household, in 1908, watched the arrival of the Prince and Princess of Wales. Lutyens was commanded to help entertain the royal party, and in

a letter to his wife he describes the visit: "We heard the cheers of the islanders fairly far off and then the arrival of the carriages—eight of them in procession across the sands."

Not all the guests, however, enjoyed staying at the castle. Lady Emily Lutyens, who visited there several times with her children, found it dangerous and horribly cold. She complained also that the chimneys smoked when the wind was blowing.

Gertrude Jekyll designed the gardens at Lindisfarne, as she did for most of the houses Lutyens enlarged or built. The noted landscape gardener was nearly fifty when she met the young architect, who nicknamed her "Bumps." She encouraged his marriage to Lady Emily Lytton, a romance that had difficult beginnings, since Lady Emily, when she met her future husband, never quite caught his name. ("Something peculiar, like 'Luncheon' or 'Luggage.' ")

Hudson had elaborate plans for the grounds, but on Miss Jekyll's advice settled for a walled garden some distance from the castle, across fields of grazing sheep. In line with the rugged terrain, Gertrude Jekyll used a mixture of gray-foliaged shrubs: sea buckthorn, *Cineraria maritima* and rosemary, adding fuchsias, pinks and campions for color.

In recent years the original plans for the garden were discovered thousands of miles from Lindisfarne, in the College of Enivronmental Design Document Collection at the University of California at Berkeley. As a result, decades after the garden was established in 1911, more than fifty plant species selected by Gertrude Jekyll are once again flowering in the walled garden at Lindisfarne.

Lutyens and Hudson had much in common. Both were largely self-educated, with an instinctive appreciation of beauty. And both, strangely enough, were inarticulate. But the castle itself speaks for them. More than eighty years later, its air of mystery and drama is still enhanced by the personalities of the two men responsible for its creation. □





ABOVE: The stark lower battery is a picture of grim impregnability, the two doors offering the castle's only exit and entrance. BELOW: At some distance from the castle, Gertrude Jekyll's walled garden flows in waves of color across the enclosure. It has been restored substantially to the famed landscape designer's original 1911 plans.

The Inside Story

A Scarsdale House Redesigned for Art

INTERIOR DESIGN BY JAY SPECTRE, ASID
TEXT BY JOHN GRUEN
PHOTOGRAPHY BY PETER VITALE





Elliot and Nancy Wolk filled their Scarsdale, New York home with a strong collection of modern art, and to transform the interiors they enlisted designer Jay Spectre. ABOVE: Resting on a console in the entrance hall is a 1952 work by Léger. Reflected are a large abstract by Helen Frankenthaler, *Carnival Overture*, and a small painting by Miró.

RIGHT: In the living room is a 1961 Picasso that was inspired by Manet's *Déjeuner sur l'Herbe*. On the right is Hans Hofmann's *The Birth of Taurus;* on the left is *White Line*, a 1968 canvas by Adolph Gottlieb. Carpeting from Edward Fields; fabrics and sofa leather from Clarence House.



ABOVE: *Twin Plane*, a 1967 Kenneth Noland, occupies one wall of the study; the circular table holds a work by Kenneth Snelson. Rugs from Edward Fields; Clarence House fabrics.



RIGHT: Displayed on the dining room divider is *Untitled XV* by Willem de Kooning, 1976; beyond is Andy Warhol's *Flowers*. Jay Spectre designed the lacquer-and-steel dining tables, which can be locked together to seat up to twelve. "We love entertaining, especially giving small dinner parties," says Nancy Wolk.



ON A QUIET TREE-LINED street in Scarsdale, New York, there stands a house notable for its lack of ostentation. It is, quite frankly, a rather typical 1950s suburban structure. But if the exterior of the house seems predictable, its interior is a revelation. Indeed, the old adage about never judging a book by its cover seems entirely applicable to this residence.

The contrast becomes apparent at the front door. It opens to reveal gleaming, streamlined interiors designed by Jay Spectre, who dramatically altered the home's spatial configurations to accommodate Elliot and Nancy Wolk's impressive collection of modern art.

It was the kind of challenge the versatile designer relishes. "We had to restructure the entire interior," says Spectre. "We reorganized certain spaces and made over major areas. Everything was changed, including the glass for the windows."

Although Spectre's style usually tends to the eclectic, in this case he adhered to the preferences of Nancy Wolk, who likes the look of lacquer, leather, steel and bronze.

Spectre had no difficulty translating her wishes into reality. "I was in the midst of my Ph.D. exams in psychology when Jay redesigned the house," recalls Nancy Wolk, "so I had very little time to devote to supervision. But it was really unnecessary. After our initial talks Jay knew precisely what we wanted, and he just sailed ahead with all the structural changes, the design of the furnishings and their installation. And, of





In keeping with the architecture and the art collection, Spectre wanted the furniture to be sculptural in feeling.

course, he was responsible for creating the wonderful space for our art."

Collecting that art is the province of Elliot Wolk. "I go view things at auctions with Elliot and give him my opinion. But he's free to buy what he likes," says Nancy Wolk. "It's his real avocation. He's the collector; I'm the psychologist." The couple own major works by Willem de Kooning, Adolph Gottlieb, Hans Hofmann, Robert Motherwell, Kenneth Noland, Helen Frankenthaler, Morris Louis, Philip Guston, Ellsworth Kelly, Jules Olitski and Andy Warhol, as well as prime examples by Picasso, Léger, Miró, Dubuffet and Calder.

"My love of art stems from childhood," says Elliot Wolk, who is a managing director in the investment firm of Bear, Stearns & Co. "My mother was an amateur artist, and my father was on the board of the Carnegie Institute of Pittsburgh."

Wolk also acknowledges Los Angeles collectors Frederick Weisman and Marcia Simon Weisman as his most important art mentors when he was growing up. "Richard, their son, is my best friend. So my guiding influences were of a very high order—and my tastes developed quickly," he says, gazing at the paintings surrounding him. "Actually, I began collecting seriously only three or four years ago, and our collection was acquired specifically for this house. Jay Spectre designed this place as its perfect setting."

"I knew the art collection was going to happen," Spectre recalls. "I felt what was needed was a suitable background. We played up the architecture of the interior space and worked with natural shades. We used earth colors, which were appealing to both the Wolks and myself because they're soft on the eye, easy to live with."

And in keeping with the home's architecture and the art collection, Spectre wanted the furniture to be sculptural in feeling. "I stuck with that concept in everything that I designed," he says.

Indeed, Spectre's leather sofas, his *Eclipse* lounge chairs—with arms formed of brushed-steel arcs—and his interlocking dining tables of lacquer and steel all display a tactile roundedness that offsets their inherent sleekness of form.

"I like things very clean, very neat, very streamlined," says Nancy Wolk, whom Spectre describes as "tremendously organized." And, she continues, "somehow Jay was able to infuse a sense of comfort and warmth in all the furnishings. I'm particularly happy with our bedroom, which is all gray and wonderfully serene."

"Nancy and I are very different people," says Elliot Wolk. "Our rewards are different. I love art; she loves education."

Nevertheless, the Wolks are clearly of one mind about the very contemporary environment they inhabit, along with the fine collection that seems so much at home there. Far from having the antiseptic look of an up-to-the-minute museum or the impersonal aura of a gallery space, the Wolk residence is a subtle combination of architectural clarity and selective taste. It is a place where living gets done, but also where art conveys the spirit of an abundantly creative moment in time.□

In the master bedroom, clean lines and a monochromatic scheme lend an air of serenity—the "perfect simplicity" Nancy Wolk prefers. Above the mirror-backed bed is a painting by Philip Guston, *Discourse*. End tables hold Giacometti lamps; bamboo chair and 19th-century Chinese bench provide Oriental accents. "There's little wood in this house," says Mrs. Wolk. "It's all glass, chrome, lacquer."

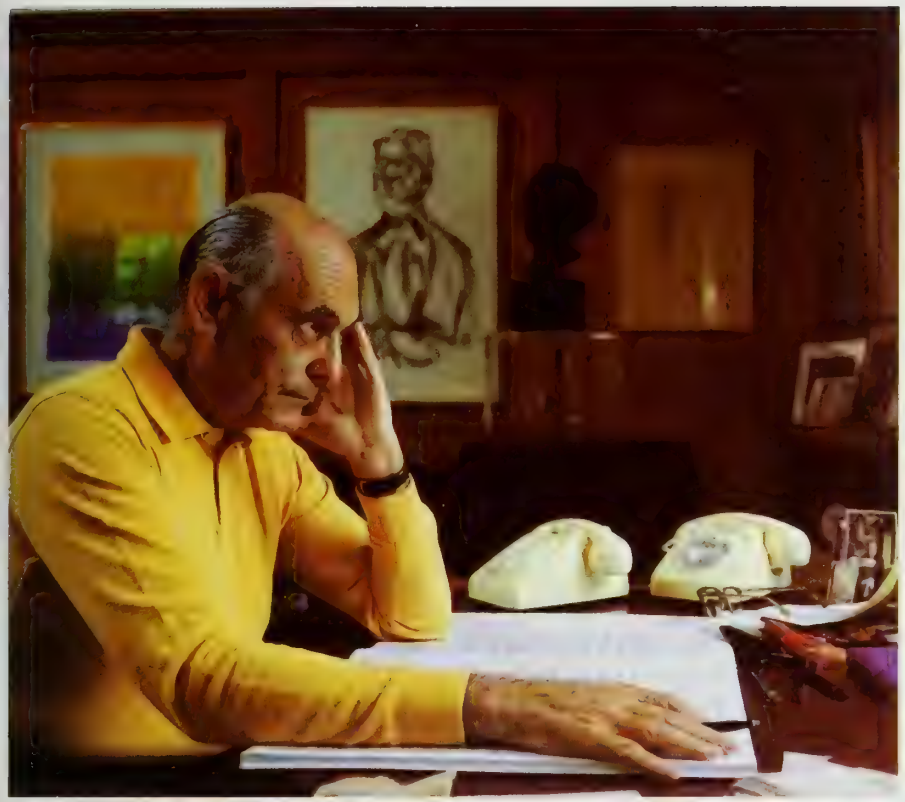


ARCHITECTURAL DIGEST VISITS:

Sir Georg and Lady Solti

TEXT BY VALERIE SOLTI PHOTOGRAPHY BY DERRY MOORE

The Hungarian-born conductor has won 25 Grammys—more than any other recording artist—and all are displayed in the studio. On the wall, a photograph of Toscanini and two music prints.



"When we play in New York, people say, 'Why can't we have an orchestra as good as that?' To a Chicagoan that's sweet revenge." And a sweet refrain to Sir Georg Solti, music director of the Chicago Symphony Orchestra and conductor emeritus of the London Philharmonic Orchestra. Sir Georg and Lady Solti return as often as their schedule permits to their London home. The studio is where the conductor plans future programs from his desk that overlooks the garden.

Behind a bust of Mahler in the studio hangs a self-portrait by Oskar Kokoschka and a drawing of Leo Weiner, Solti's professor.



WHENEVER PEOPLE ASK where we live, I usually reply, "In an airport lounge," since our year is divided between the concert halls and opera houses of the world. This means a great deal of traveling and living out of suitcases in hotels, which despite their beauty are not the same as one's own place.

My husband and I spend several months of the year in Chicago, where home is the Mayfair Regent Hotel. The apartment looks out over Lake Michigan, so it is almost like living aboard a ship. In Switzerland our home is in a mountain village; in Italy our house is located on the edge of the Mediterranean, under pine trees where nightingales sing. In London we live in a Sussex-style farmhouse in a wooded district a few miles from the center of the city.

The London house and its neighbors were all built in the late 1800s by William Willett, a speculative builder and, among other things, one of the first promoters of daylight saving time. All his houses followed the Arts and Crafts idea of bringing the country into the city. Our house was called Wrentham; we found the name on an old brass plaque that when cleaned up revealed the date of construction (1898) together with a plan of the layout and drains of the ground floor, including the exhortation: FLUSH GULLIES EVERY WEEK.

Help and advice came from a variety of close friends. The first was John Scott Trotter, the distinguished arranger and pianist who in addition to his musical talents was an expert on antiques and gardens. Shortly after we moved in, he flew over from Los Angeles to help with the organization of the house. He started with the living room, which faces south and overlooks the garden.

He pushed and pulled the furniture around until he found the best



The living room bears the mark of several of the Soltis' friends who have helped with the home's design. Arranger-pianist John Scott Trotter first organized the furniture, then recommended pale colors to bring the garden into the house and reflect the natural light. Designer Michael Szell continued the theme with floral fabrics and fresh peonies and roses from his Devon garden.

arrangement; he told us to have big fires in the fireplace, comfortable chairs, books, flowers and objects. He was adamant on one point: "Never put photographs in the living room." He worked on the garden and was to be found there every morning, hose and secateurs in hand, cutting back and watering. After three weeks he went back to Los Angeles, and died a few months later, leaving us his favorite Matisse lithograph, which now hangs in our bedroom.

Although the house was far from complete, I knew exactly what John's plans were and continued them on my own. But I wasn't on my own for very long. The next friend was designer Michael Szell. I was tussling with the dining room, couldn't find the right fabric and was leaving for Chicago the following day. Michael produced an immediate solution, and even appeared at 8 A.M. on the day of my departure with his arms full of fabric. The result of this early-morning meeting is the dining room: a glass dining table, and a Swedish chest painted red, on top of which is a plinth bearing the Limoges vase given to my husband in 1973 by President Georges Pompidou after the performance of *The Marriage of Figaro* at



In a sitting room corner is a large Munich street scene by Charles Palmié and a head of Sir Georg by Dame Elisabeth Frink.

Versailles. It's a precious souvenir of an exceptional operatic evening.

Michael also produced a wonderful chintz for the small sitting room, and for the studio he created velvet curtains in blue, green and brown, with a pattern inspired by the pine trees in our Italian forest. The studio is the heart of the house, and it is here that my husband studies his scores, holds auditions, rehearses, and plans programs, which are done three to five years ahead. It has tranquillity and at the same time an air of organized chaos, with scores, correspondence, files and records piled up on every available surface.

When Georg sits at his desk, he looks out at the garden and a mimosa tree, which he loves. The desk is covered with framed photographs of our children, a tiny photograph of his mother and a snapshot of Arturo Toscanini, taken by him in 1937. It is a most wonderful room. The day we moved in, however, everything went wrong, and I sat in the middle of the room in tears, surrounded by packing cases. Suddenly the sun came out and its rays fell across the piano. It was an omen, and I knew everything was going to be all right.

My third guardian angels were Lord and Lady Birkett. Gloria is a gifted gardener, and the only person I know who has managed to grow a *Pinus maritima* in England from a pine nut. She set to work on the clay soil—she and her husband would arrive at the door, spades in hand, with plants and the variety of soil they needed and then and there dig them in. She made three new beds in the garden and planted the small beds at the front door with climbing hydrangea, variegated hollies and a flowering cherry. Her greatest coup is the *Viburnum tomentosum*, which has white flowers and looks like a wedding cake. Their Christmas presents usually consist of roses and white rhododendrons. So we always come back from our travels to find our garden in bloom.

Over the past twelve years Michael Szell and the Birketts have nurtured our dwelling—Michael arriving with swatches of new fabrics or armfuls of fresh flowers from his Devon garden. His latest present has been peonies on

Chintz designed by Michael Szell is used for the sitting room draperies and sofa, which is occupied by the Soltis' two Shih Tzus. Nearby is a Francis Baruch sculpture of the Soltis' eldest daughter, Gabrielle.



silk for the bedroom, and a bedhanging incorporating the new design, which he called *Valerie*.

Our house is a constant delight. We have had innumerable parties (this house loves parties), music and dancing, homemade cabarets, Hungarian Gypsies playing on the staircase, costume parties, children's parties, and a breakfast for 110 members of the Chicago Symphony with their families. The walls in the dining room are nibbled at the bottom by our pet rabbit. Our two little dogs have taken over the sitting room and commandeered the sofa. The curtains are chewed at the bottom, and the hall is invariably littered with parcels, schoolbooks, shoes and coats. But it is our English home, our joy. □



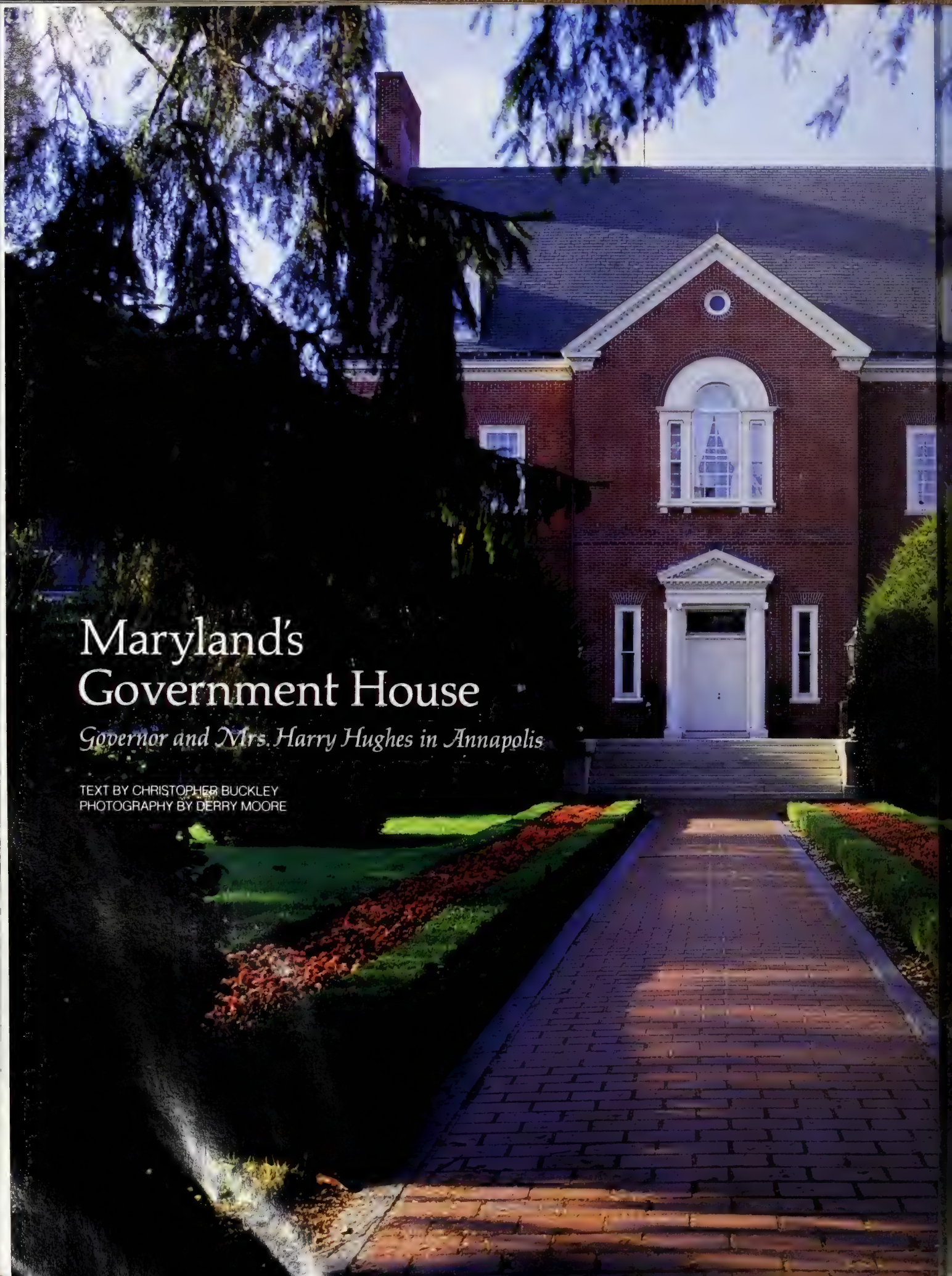
"When Gabrielle was born, Georg's first gift to her was a blossom from the magnolia tree," Valerie Solti recalls. "When we moved here we brought the tree with us. It has flourished and is the soul of the garden."

Much of the landscaping was done by their friend Lady Birkett, who planted the stone rockery with tulips, bluebells, aubretia and an ornamental cherry tree.



"The family always hopes to be in London when the blossoms are out, because they're exceptionally beautiful," says Lady Solti, who strolls down a path with her husband.





Maryland's Government House

Governor and Mrs. Harry Hughes in Annapolis

TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY DERRY MOORE

THERE ARE FEW PLEASURES AS SWEET as that of moving into a house that needs no work, and whoever succeeds Harry Hughes as governor of Maryland this January should include at least a paragraph of thanks to Patricia Hughes in his inaugural speech.

Built in 1868, Government House, as the official residence is called, was decidedly "shabby," recalls Mrs. Hughes, when the couple moved in. "Without being stuffy about it," she continues, "I wanted the house to be something people would take pride in."

What began as a Victorian Second Empire-style mansion was remodeled in 1936 along the lines of a Georgian Revival country house. (This made it more stately but also rendered the dozen-odd fireplaces defunct.) As for the interior, says Patricia Hughes, it was a confusing mix of styles. Soon after she became the state's First Lady in 1979, Mrs. Hughes made what she now refers to as the "terrible



ABOVE: Governor and Mrs. Harry Hughes of Maryland moved into their official residence in 1979. That year, Patricia Hughes began her collaboration with the Maryland Historical Society's chief curator, Stiles T. Colwill, and associate curator Gregory R. Weidman. The six-year project involved redesigning each of the public rooms to reflect a different period of Maryland's history.

LEFT: Government House, built in 1868 by the state of Maryland, was renovated in the 1930s to resemble an English country house.





The Billy Baldwin room represents the 20th century in Government House's sequence of historical rooms. Baldwin was a native of Baltimore, and the room typifies his groundbreaking interiors. The artworks too are exclusively by Maryland artists. At the window, *Standing Woman* by Reuben Kramer. Lamps from Wicker Works.

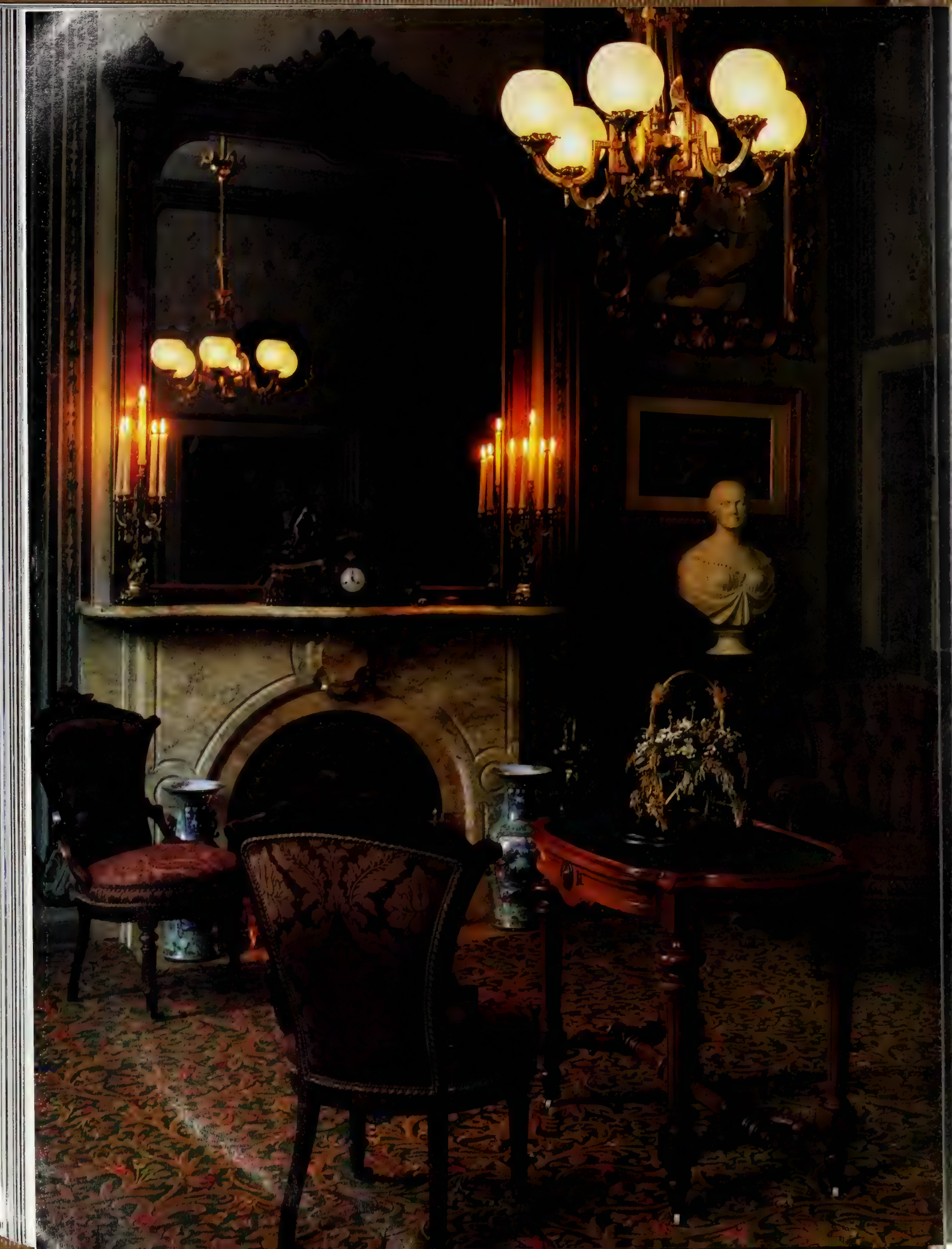
mistake" of calling the residence a "bastard house." The phrase was not taken for the technical description it was, and a brief hullabaloo ensued. But all has been forgiven, needless to say. Six years later, Government House was pedigreed to a fare-thee-well.

The idea of setting each of the mansion's six public rooms in a different period of Maryland's history grew out of conversations Mrs. Hughes had with friends, especially Leonard Crewe, Jr. He set up Friends of Government House, which would eventually raise the necessary $1.4 million to do the job. The project's guiding force, according to Mrs. Hughes, was Stiles T. Colwill, chief curator of the Maryland Historical Society. Together with Gregory R. Weidman, associate curator, they devised a master plan for all the rooms. With an eye to the future, Mrs. Hughes decided the project should not reflect her or the curators' particular tastes. There were only two criteria: The rooms had to be historically correct and useful.

"My first thought was to keep it a home," she says. "We



All of the furnishings in the Empire parlor were made in Maryland, including the center table and circa 1830 painted pier table. A portrait of Governor John Eager Howard by Thomas Sully hangs over the sofa. Upholstery and drapery fabric from Brunschwig & Fils; carpeting by Stark.



entertain here as we would in our own house." Entertain they undeniably have. Since 1979 they have hosted over two hundred fifty balls, dinners, receptions and buffets, for the likes of Vice President and Mrs. Bush, the duke and duchess of Kent, the Maryland School for the Blind, and groups of Maryland farmers and fishermen. Given that kind of traffic, delicacy in décor had to coexist with utility.

The first room to be reinstalled was the Federal reception room. Remarkably, the work was done in six weeks. Colwill and Weidman took their cue from the existing Neoclassical mantelpiece and decorated in the Federal style. The room is dominated by *George Washington at Dorchester Heights,* a painting dating from the mid-nineteenth century by Jane Stuart, daughter of Gilbert Stuart.

This was not a natural selection, however, since General Washington was not a Marylander. "They—the historical society—allowed us to have it only because he resigned his commission in 1783 across the street," Mrs. Hughes explains. Her favorite painting in the room is a portrait by Sarah Peale: "She was the first woman artist in America to sustain herself, and since I'm interested in women's issues that gives me great pleasure."

Eight months after the Federal room, the Empire parlor was finished—a gift from Leonard Crewe, Jr. The yellow of the walls was the exact shade used in the home of a prominent Baltimorean, Charles Carroll of Homewood, son of a signer of the Declaration of Independence. The drapery design was selected after the curators consulted a design book published in England in 1826 and known to have been sold in Baltimore bookstores later that year. Once the Empire room was unveiled in late 1979, Mrs. Hughes decided to hold one "room opening" a year in order to build public momentum for the project. It worked.

Mrs. Hughes calls the next room to be renovated, the eighteenth-century drawing room, "the most important room in the house." The Charles Willson Peale portrait above the mantel is of Governor Thomas Johnson, "the first elected governor of Maryland," says Mrs. Hughes, "so we gave him the place of honor." Ten of the exquisite shieldback chairs now in the room, as well as the Chippendale tea table, were owned by Johnson.

At the opening, the room was still incomplete. To entice donors, the curators placed blown-up photos of desired objects around the room. One visitor gave a Chippendale sofa—no small acquisition—but it was discovered to have been made in Pennsylvania, not Maryland, so with some

continued on page 222



ABOVE: State dinners are held in the 18th-century-style dining room. Chippendale-style table and chairs were made by a local firm. Silver from Kirk Stieff; dinnerware from Lenox.



RIGHT: In the 18th-century drawing room is a Charles Willson Peale portrait of Maryland's first elected governor, Thomas Johnson. Upholstery fabric by Brunschwig & Fils.

OPPOSITE: The Victorian parlor, with its Renaissance Revival décor, reflects 1870s Maryland. The marble mantel is the only one in the public rooms that survives from the original Government House.

THE OLDEST METAPHOR makes autumn a painter, Jack Frost with his manic palette. In August the first branch bursts red on the green tree. In this verdant context, backgrounded by the harsh-colored, tangible brown of the tree trunk, a quick crimson eruption draws the eye as the hosta sucks the hummingbird in, and the hollyhock the honeybee. As agent of attraction the red glare is seductive enough, but it is subtle compared to the wild cacophony of late September and early October, which blares and magnifies itself, mixing glaciers and violins, car horns and kangaroos, cowflops and electronic spacemusic.

Deep autumn is a beautiful monster, the wildest of wild beasts, especially here in New Hampshire. Our abrupt shreds and edges turn Fauve, while most of the Northern Hemisphere remains vague, impressionist, pretty. Here we become van Gogh for the yellow of sunflowers, Gauguin for the skin of oak leaves rich and sensuous, Hans Hofmann for the loaded, overloaded, dripping explosions or onslaughts of *red*.

In summer, when cattle eat rich grass heavy with seed, their udders fill so tight that they drip milk while they wait their turn for milking: The colorist's autumn palette drips from its teats milk never white but Chinese red, sunflower yellow, green as pine or hemlock. Here in the October of northern New England nothing is restrained—in this culture where restraint is rumored to be the tint of the soul. No, it is grand opera, all finale from overture on, and every leaf ranges through octaves from soprano to bass, Yma Sumac indeed—Yma Ash, Yma Birchtree, and above all Yma Maple—composer and company collaborating on arias brilliant with contrast, unlimited banquets of



An Allegory of Autumn, Sebastian Vrancx, circa 1620. Oil on panel; 20½" x 26". Images of late-autumn abundance and impending winter represent the passage of time. Such allegorical genre and still-life paintings were especially popular in the Low Countries during the 16th century. Johnny Van Haeften Ltd., London.

Art: From the Harvest

Paintings That Capture the Bounty of Autumn

TEXT BY DONALD HALL





ABOVE: *Still Life with Carrots and Turnips*, Claudio Bravo, 1986. Oil on canvas; 24⅝" x 25⅝". Precisely rendering each element within a subtly balanced and illuminated composition, Bravo reveals a reverence for the true nature of his subject. Marlborough Gallery, New York.

edible sense. If it were a cuisine, New Hampshire's deep autumn would combine curry powder, maple syrup, garlic, tutti-frutti, basil, scallions, chocolate black as the human heart, chile relleno, fresh pineapple and Coleman's mustard—chopped together, perhaps, in the Cuisinart of the middle distance.

Of New Hampshire I speak, not of the Midwest, which is colorful but subdued, nor of the duochrome West Coast: California is green-if-it-rains; Arizona is brown-since-it-doesn't. Michigan's fall is like Europe's: burnished old-gold; yellow harvest mellow with violins of long sobbing fruitfulness; autumn of the falling fruit and the long journey toward oblivion; muted and melancholy; that time of year when yellow leaves or none or few do hang: when looking on the happy autumn fields we fall to thinking of the days that are no more. European autumn is a dust of centuries over the painter's light, cracked varnish aging, taking winter's oncoming darkness into itself.

In New Hampshire, October's detonation is flesh, opera, and expressionist cooking—but one must admit that it lacks structure. Like everything that we love, this effect changes and turns into its opposite. By mid-November the cuisine alters to New England Boiled Dinner, wherein four hours of boiling blends corned beef and cabbage and onion and potato and turnip into one salty tang. If Jack Frost starts expressionist he ends constructivist. Braque the brief Fauve takes a six-week journey to Braque the analytic Cubist. Crazy gorgeous canvas turns wire sculpture, and Willem de Kooning becomes Naum Gabo.

By autumn's end all colors leave—or almost leave: To November's connoisseur the grades of beiges and

grays, adjusting their textures, assemble colors as dear in their faintness as any orange whoops of September. Form, shape and line take over, as egregious tweed hillsides shed orange, red, purple and saffron. Darkening shreds of old leaves hang on the oaks, russet descending to earth-color, red-squirrel fur; then the gray-squirrel tree trunk advances with its frost-silver verticals scored with vertical lines; against which rise vertical birches swooped and tilting (ice storms do that) with horizontal Mondrian-lines to contradict the white pillar of the trunk. And everywhere the rich dark evergreen. We assemble together, on the November canvas: green triangles, persisting serious

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BELOW: *Still Life with Fruits and Vegetables*, Jacques Linard, 1642. Oil on panel; 22¼" x 30¼". Jacques Linard was a little-known but highly regarded French Baroque master of still lifes who favored dark backgrounds for many of his paintings. Newhouse Galleries, Inc., New York.





Still Life of Quinces and Sweetmeat Boxes, Luis Meléndez, circa 1770. Oil on canvas; 19" x 13½". In still lifes known as *bodegones,* Meléndez exalted the common objects of humble Spanish eating places with clarity and spatial order similar to his French contemporary Chardin. Harari & Johns, London.



ABOVE: *Nature Morte*, Gustave Courbet, circa 1871–72. Oil on canvas; 15¼" x 22". Late in life Courbet added a fruit-and-flower series to his figurative and landscape works. Alex Reid & Lefevre, Ltd., London.

BELOW: *Cherries and Raspberries in a Basket*, Levi W. Prentice, 1891. Oil on canvas; 12¼" x 19¼". Self-taught, Prentice began composing still lifes in the late 1880s. Hirschl & Adler Galleries, Inc., New York.





Designer Michael de Santis's overriding concern for a Manhattan pied-à-terre was that it be functional but not bland. ABOVE: In the entrance hall, Chinese vases and a portrait sculpture introduce an Oriental element. They share a pedestal with several Chinese roof-tile figures from Ambience.

RIGHT: Living room columns, covered with clear and smoked mirror, expand the space. Mid-19th-century blue-and-white vases and a tall urn reiterate the Oriental motif. Rug from Rosecore. Crystal sphere, Baccarat.



Manhattan Suite

Sophisticated Look for an East Side Pied-à-Terre

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
TEXT BY MICHAEL WEBER
PHOTOGRAPHY BY JAIME ARDILES-ARCE



ABOVE: *Time and Waiting*, a work on paper by Elba Damast, hangs in the quietly furnished study. Cream walls set off a dark-flannel-covered Avery Boardman sofa and polished brass table with black glass top.

OPPOSITE: *Summer Afternoon* by José Villegas y Cordero sets a languid mood in the dining room. Blue-and-white accents are repeated in a Lorin Marsh plate and in ironstone dinnerware. Sterling flatware from Buccellati. Fabric on chairs, Lee Jofa.



The use of glass and shining surfaces suggests a smooth, watery and translucent continuity throughout the apartment.

"INTERIOR DESIGN IS FANTASY," says Michael de Santis. "It's fantasy for me as well as for the client. It's wonderful to come in and take a space and make it something." The clients, a couple with grown children, came to de Santis with modest ambitions and complete faith. Because this cooperative apartment in Manhattan was to enjoy only limited use as a pied-à-terre (at most, they would stay perhaps twice a week) they wanted something equivalent to a suite at the Waldorf. Something that would suggest sophistication; something utilitarian and comfortable; a place where they might have a few friends in for drinks before the theater, but otherwise an island of civility and charm that required no fussing. "I more or less had free rein," de Santis says with an easy smile and a sweeping gesture. The only givens, in fact, were a large-screen television ("Where do you put it?" he asks rhetorically. "Hide it—a designer never wants a television to show. They're never pretty") and a bar cabinet.

After meeting with his clients—ten years ago he'd designed the interior of their family home in Westchester—and receiving the short list of necessities, de Santis went to work. The rooms were planned for movement and openness and light. Ceilings were dropped to create an interesting but not conspicuous design touch, as well as a recess for overhead lighting.

To establish a color motif for the entire apartment (colors that would complement the already-chosen light colors of furniture and walls and similar to the bone, brown, blue and navy used in the Westchester house), de Santis began looking for the right area rug. "It will usually tell me what pattern everything else will fall into," he says, pointing to the floor and inviting scrutiny of a handsome Chinese rug. "If you do the whole color scheme first," he emphasizes, "then you usually go crazy trying to find the right rug."

The chosen rug's lush, slightly offbeat shades suggested a counterpoint of crisp blue and white, and these colors find their fulfillment throughout the apartment in Oriental vases. There is a sense of balance and coordination in the manner in which the blue appears—bouncing from a five-foot-tall urn in one corner, to the fabric of the dining chairs at the far end of the apartment, and settling in soft pillows on the sofa and chairs. All of this is established in contrast to the creamy vanilla motif on walls and ceiling.

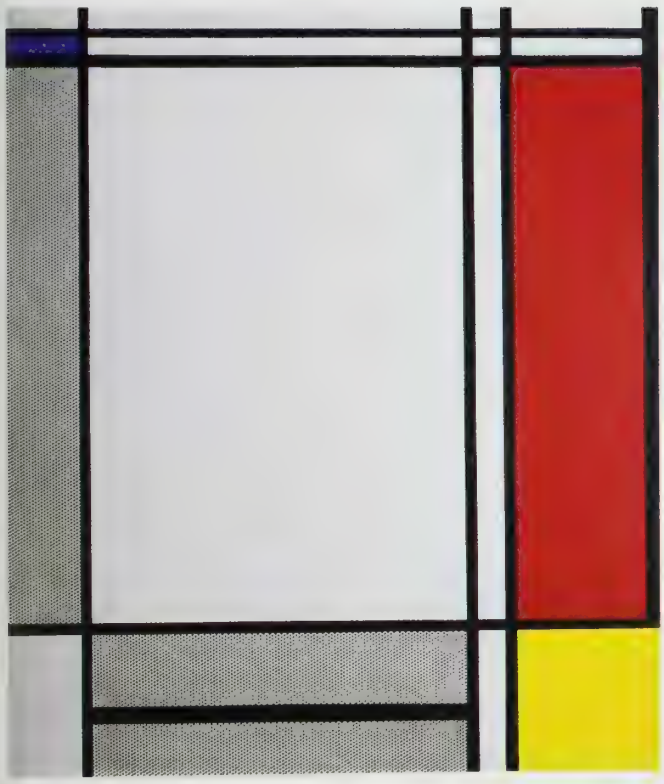
Creating a sense of space and light despite the original apartment's closed-in, nondescript architecture was another element that had to be contended with. The apartment did not offer much in the way of a view, but it required the illusion of light and airiness to give it the appearance of a sophisticated suite of rooms. A common solution is mirrored walls. But Michael de Santis met the challenge in an unconventional manner: In the living room an existing column was sheathed with smoked mirror, as was another, and to both were added contrasting sections of clear mirror. Their sharp, vertical lines make a subtle metaphor for the missing cityscape of Manhattan. The design gives a sense of depth and eradicates boredom. It has a crispness without being cold.

In fact, the use of glass and shining surfaces (from the mirrored column to a stainless-steel baseboard to other accessories, sculpture and furniture) suggests a smooth, watery and translucent continuity throughout the apartment. An angled glass partition off the entrance hall was designed to "close off the room, yet keep it open at the same time," explains de Santis. A stainless-steel table was made to "fall away and not interfere with two lithographs by Joan Miró." Low glass tables were each placed on a triad of glass pillars to give an illusion of flotation.

There is always a certain degree of serendipity in design. While sitting in a taxi one day, de Santis looked out and saw in a store window the large Oriental urn he knew would be perfect for the apartment. (Someone else might have planted a tree in it; de Santis saw it as the ideal receptacle for bamboo.) And having designed a stainless-steel-and-travertine pedestal for a Chinese portrait sculpture dear to the clients, he remembered some decorative Chinese roof tiles in human shapes that would offset the sculpture beautifully. He had purchased fourteen of them many years ago, and here at last was a perfect spot for them. "I like Oriental things," says the designer. And now, so too do his clients.

"I didn't have to do a thousand things," de Santis says. "To a degree, I know when I walk into an apartment what I want. Of course, there's a lot of planning later—nine months of creation and execution, in this case. But if you have second thoughts," he adds, "then you're probably not competent with your first thoughts anyway."□

Bronze mirror placed in a corner of the master bedroom forms an alcove in which a pair of 18th-century Chinese vases and a red lacquer panel from Lorin Marsh are set. Paper sculpture at left by Lebadang. On the night table, a small Tiffany's clock. An armchair is covered in velvet from Kirk-Brummel; carpet from Rosecore.



It focuses on the works of just four major artists and reveals the various stages of their artistic growth. It is certainly no coincidence that the heart of the collection is devoted to Joseph Beuys, Robert Rauschenberg, Cy Twombly and Andy Warhol, who belong to the collector's own generation and who have made decisive contributions to art during the past twenty-five years.

Marx believes that "the existential works of Beuys, the nervous, subjective and exceedingly subtle works of Twombly, the powerful and vital pictures and objects of Rauschenberg, and the portrayals of the myths of our everyday world by Warhol unite something common to us all—the experience and anxiety of our age."

Feeling that art is all too often displayed with too little thought, Marx decided to create an environment complementary to the paintings in his collection, one in which they do not appear to be exhibited but rather to belong. The uncluttered rooms interweave modern and classical art.

The extensive collection is rounded out with works by Yves Klein, Roy Lichtenstein and Anselm Kiefer. When the works aren't being exhibited in Marx's home, they are

The bold linear elements in Roy Lichtenstein's 1964 *Non-objective I* echo the style of Mondrian.

In the living room, a pair of gilded Louis XVI-style armchairs rest before Cy Twombly's *Empire of Flora*, 1961.







Andy Warhol's *Golden Boy*, a 1953 self-portrait, dates from early in his career when he was still working as a commercial artist. Marx finds it "reminiscent of an Oriental silhouette." The dining room/library beyond is highlighted by a travertine bookcase.



The contemporary and the ancient coalesce in the study, which exhibits a marble head from the 1st century and a late–19th-century Venetian mirror. At left, a 1957 drawing with gold leaf by Andy Warhol entitled *Margaret Rutherford*.



An untitled collage of 1921 shows Kurt Schwitters's command of mixing texture and color in his compositions.



Das Alwis-Lied, 1980, is the work of German painter Anselm Kiefer, who studied with the late Joseph Beuys.

either stored or loaned to museums. One such loan was to the Berlin National Gallery in the spring of 1982. In the foreword to the exhibition catalogue, the director of the exhibition, Dieter Horisch, wrote: "What links the artists Joseph Beuys, Robert Rauschenberg, Cy Twombly and Andy Warhol is their attempt to interrelate reality and art in new ways not previously able to be experienced, and to re-imbue works of art with life—life in a sense surpassing what is generally associated with the term."

The power of these lively works supports Marx's belief that art helps our understanding and acceptance of the mysteries of reality—of things not totally understood and perhaps not even understandable. "Art is more than mere reflection of the present," he says. "It also involves expansion of consciousness: challenge and response, rejection and conciliation, antipathy and accordance—all at once."

Although art plays an essential role in Marx's life, his various business interests are equally important to him; he is both a modern German intellectual and a successful businessman. His fascination with archaeology and art history have given him an appreciation of the antique world, and his involvement in current events, politics and art make him an active member of contemporary society.

When Marx finishes his workday, he craves an environment that is quiet, simple and spacious; one in which classical values can coexist with the modern world. This blending of the traditional and the contemporary is reflected not only in his home but in his collection. Whether the works are classical or modern, Erich Marx affirms his conviction that they have universal validity. Borrowing from Kant, he defines the true and beautiful as "that which is cherished above all advantage." □



"I would like the garden to remain a quiet, idyllic retreat," says Erich Marx of his villa's forestlike setting. The design of the residence, which features a series of arched casement windows, is based on a simple country-house plan accented with geometric elements.





Sash Windows on the Sea

Patrick Leigh Fermor at Home in Greece

TEXT BY PATRICK LEIGH FERMOR
PHOTOGRAPHY BY DERRY MOORE

"WHERE A MAN'S ELEVENTH EDITION of the *Encyclopedia Britannica* is, there shall his heart be also"; and, of course, Lemprière, Fowler, Brewer, Liddell and Scott, Dr. Smith, Harrap and Larousse and a battery of atlases, Bibles, concordances, Loeb classics, Pléiade editions, Oxford Companions and Cambridge histories; anthologies and books on painting, sculpture, architecture, birds, beasts, reptiles, fishes and trees; for if one is settling in the wilds, a dozen reference shelves is the minimum; and they must be near the dinner table where arguments spring up which have to be settled then or never. This being so, two roles for the chief room in an unbuilt house were clear from the start.

Twenty-two years ago, when we were the only strangers in the Mani, it was possible to build a house for very little. But it was a challenge. Our headland jutted between a bay and a small cove and there was nothing on it but olive terraces, thistles, asphodels and an occasional tortoise, and here we pitched our tents exactly where the chief room was to be. There was rock for building everywhere; friendly and excellent workmen; the visits of our architect and friend Niko Hadjimihalis settled all technical details and problems of foundation, layout and stresses and strains, and, at the same time, on purpose left us complete liberty for the rest; it was a marvelous collaboration; and we found a brilliant master-mason in the village above—the last of seven generations of builders who had all played the violin—and prudently became relatives by standing godparents to his small son. Ideas abounded, but it was while it was actually taking shape that we decided how the house should be. In the end, all our mugging up and our drawings and pacings and fiery arguments brought—or so it seemed to us—splendid results.

In two years the house was standing, and because of the rough-hewn, fast-weathering limestone, it looked like a monastery which had been crumbling for centuries. A wing shot out over the drop of the terraces, outside staircases went up, and the whole was roofed over with faded tiles that we picked up for almost nothing, like carrion crows, after the earthquakes in the central Peloponnese.

You enter from the east along the gallery through the leaves of a heavy beech door. This is framed in a massive bolection of russet stone that we rashly designed without



From The Englishman's Room *by Alvilde Lees-Milne and Derry Moore, published in the U.S. by Salem House Publishers. Originally published in Great Britain by Viking. Text © Patrick Leigh Fermor.*

OPPOSITE: "A gallery of eight thick arches leads to the room which is our theme," says British travel writer Patrick Leigh Fermor (top) describing the entrance to the limestone home he designed and built in the foothills of the Taygetus range on the Peloponnese.

ABOVE: The *hayâti*, a "Byzantine-Ottoman winter-chamber," has low tables and banquettes all around. The sash windows between the eight flat wooden columns—"more glass than wall"—let in the winter sun through nearly two hundred panes.



We found a brilliant
master-mason in the village above—
the last of seven generations of builders
who had all played the violin.

"The huge fireplace was built from a design brought back from Persia long ago by a Romanian friend. A pointed and scalloped arch ends in a vertically bisected cone, whitewashed in the village style like all the indoor walls." Artworks include two Japanese bird paintings and, top right, *Jamaican Foliage* by Lucian Freud.

books: The molding is a foot wide and the torus rises seven inches from the scotia. (There was no road, and except for heavy items, every stick came by mule; but the six-foot lintel of this doorway took twelve men and a ladder and we were sweating and tottering under it when an artless goatherd under the olives asked where we were taking it. "To the sea," our godbrother said between his teeth, "to chuck it in, just in case it floats.") When it was up, we were awed by the mad splendor; it went to our heads and set the pace for all the rest. The long wall opposite was pierced by a French window with a heavy stone beam for a lintel, and above this we put an old marble slab from Paros, perforated by an oval holding a star.

The room's large fireplace soars tapering to a wide cornice, and the cornice surrounds a wooden ceiling. Both of these are only pine, but twenty years have given them a patina like cypress wood or cedar. Bars divide the ceiling up into an infinity of squares which recede in vistas and, by a stroke of luck, these and the shape of the room are as acoustically right for music as the inside of a violin. The floor is paved with unpolished rectangles of gray-green stone quarried from Mt. Pelion and, in the middle, a large intricate star of purple stone bordered with white pulls the whole thing together.

A divan runs all around the north end of the room. Like the long sofa by the fire, it is covered in white linen woven in Arachova. Widened still more by a ledge along the back, this looks very handsome but it makes the shelves there harder to reach; papers and secateurs clutter the ledges and books get lost there for weeks. The bookcases with no divan in front rise nine feet from the floor, and we have discovered a brilliant way of reaching the upper shelves without steps: an "elephant pole" of brass-bound teak made by the Hong Kong Chinese to help minor rajahs to climb into their howdahs. It splits down the middle, and half the pole drops away parallel with a heartening bang like grounded arms, making a ladder; the rungs, slotted and hinged in hidden grooves, fall horizontal and up one goes.

But at the end wall facing south, everything changes. A central opening runs along three-quarters of it with a coffered soffit along the top a meter thick and the same height as the other lintels, supported at either end by a disengaged hexagonal pillar. You go through, and down a step, into something which, throughout the Levant, is called a *hayâti*. This winter-chamber can become a cavern of shade in summer and perfect for an afternoon snooze, by drawing curtains of mattress ticking, with the stripes running horizontal. In winter, rugs cover the wooden floor of this miniature Hardwick (but secret plans are afoot for a serpentine-edged Cosmati floor with roundels of porphyry and with bands of black-and-white zigzag looped together in interlocking figures of eight; perhaps next year). The flagstones of the big room are covered in winter too; near the fire, with *flokâti* rugs of shaggy sheepskin from Epirus; and kilims from Konia, Smyrna and Ak-

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Separate from the house is the simply furnished studio where Patrick Leigh Fermor writes, at the desk that was left to him by historian/biographer Patrick Kinross.



Looking past the terrace and stone seats, "one's eye shoots over the cove, past a theatrically placed island and a sequence of dragon-capes and then across the Messenian Gulf."



A Monterey Bay home, built in the late 1960s by architect Aaron Green, was redesigned by Robert Hutchinson in keeping with the bold scale and use throughout of stone and wood. In the entrance hall is an 18th-century Chinese marble altar pedestal with a stone lion, complemented by a 17th-century Chinese bamboo landscape.

IT WAS AN UNUSUAL project for San Francisco designer Robert Hutchinson, who prefers to have more influence on the shape of the spaces he works with. "Ideally I'd like to have free space to say a lot in," he says. "I took on this job knowing I wouldn't be able to change much, but the house was so beautiful and so special, with a setting that's so private and so large in its vistas—I think that is basically why I decided to do it."

Built in the late 1960s, the house was designed by Aaron Green, longtime associate and protégé of Frank Lloyd Wright. Though it is on Monterey Bay, this home differs from most residences along the California coast. It was not positioned to be seen from a distance, but is set into the slope near groves of oak, pine and redwood. In fact, it is so well integrated with the surroundings that visitors scarcely know it's there.

The house is elongated, and from above, as depicted in the original renderings that hang in the hallway, it resembles a narrow ship with pointed decks fore and aft. The rooms are richly accented with a variety of dark woods—teak to frame the many windows, rough-sawn redwood for



Flagstone steps lead to the carpeted living room, where the original sandstone chimney now holds tall storage jars from China and Thailand. Sandstone slabs on chiseled plexiglass, designed by Hutchinson, form low tables. Linen velour sofa fabric by Clarence House.

Pure Lineage

A California Classic on Monterey Bay



INTERIOR DESIGN BY ROBERT HUTCHINSON, ASID
TEXT BY JAMES D. HOUSTON
PHOTOGRAPHY BY RUSSELL MACMASTERS





The feeling of openness and respect for the landscape has been enhanced by Robert Hutchinson's quietly sumptuous interior.

paneling. But sandstone predominates inside and out.

Aaron Green shipped in 650 tons of sandstone from an Arizona quarry. Five masons had to be retrained to layer it in irregular surfaces so that now no corner is perfectly square, nor any stone wall flat. The effect is refreshing. The flooring, the walls, the vaulting chimney all have solidity, mass and a sometimes astonishing scale. Yet the offset masonry, together with its desert coloring, softens the stone, makes it less formidable, more hospitable.

The feeling in this house is one of generosity, openness and respect for the landscape. And that is precisely the feeling that has been conveyed and enhanced by Robert Hutchinson's quietly sumptuous interior.

He accomplished this by opening himself to the place, the superb location, and the habits and inclinations of the owners, a husband and wife who have lived there for about seventeen years. Hutchinson's first step was to spend a weekend on the premises. "I needed to know every detail about their life," the designer explains. "How they eat, how they entertain, what irritates them and what pleases them. Then I could begin to make a statement."

The result is an intimate interior of easy grace, in keeping with the informal life the owners prefer. The rooms are immaculate without being pretentious. The living room invites the visitor to relax on the sofas or stretch out on the carpet. Contributing to this calm atmosphere is the light itself—a Mediterranean light that rises off the waters of the distant bay and spills through the drapery-free windows to be warmed and tinted by a palette of closely blended hues.

"In choosing fabrics and textures," says Hutchinson, "we stressed natural materials and earthy colors." Thus the carpeting throughout is very near the color of the sandstone flooring. In the master bedroom the bedspread is made of a heavy raw silk in a shade comparable to the kind of sand seen on the beach at Carmel. And the oversize Peter Voulkos plate, set against one window in the living room, is a high-fired disc of tawny clay.

When he redesigned the kitchen, Hutchinson created a new countertop made of teak to match the structural wood. He also designed what are now the principal pieces of furniture—bedsteads, shelving, couches, and a handsome office desk also of teak. His remark about the desk sums up his approach to all these additions: "I tried to make it look as though it had always been there—not something added later, but a piece that is part of the architecture itself."

The boldest evidence of this can be found in the living room, where three thick slabs of sandstone have become tabletops. Hutchinson ordered the slabs from the same Arizona quarry and had them mounted on stands of chiseled plexiglass. The finished tables are audacious, dramatic, original. It's difficult to imagine the room without them.

They have much in common with the many pieces Hutchinson helped the owners collect, pieces that are all bold, distinctive and appropriate to a

His clients' preference for Oriental art allowed Hutchinson to introduce large-scale objects into the spacious, high-ceilinged dining room. Next to the open windows that let light stream in unimpeded is a 19th-century gilt-bronze Buddha from Thailand. The rattan-and-glass dining table and chairs are by McGuire. Hutchinson created the teak kitchen counter to blend in with the existing architecture.





The swimming pool is set on a plateau above the house. Hutchinson designed the landscaping to incorporate a sauna and shower area and a wooden trellis in the garden, which extends the length of the house. Garden furniture by McGuire.

For the subtly toned master bedroom, the bed was angled to take full advantage of the dramatic view. The cabinet, a large 19th-century *mizuya-dansu* of Japanese elm, cypress and cedar, holds a Burmese carved-wood figure of a monk. Completing the composition is a Chinese ink painting. An 18th-century Spanish Colonial chair, one of a pair, is from the Philippines.

house of this style and scale. Though the range includes a pre-Columbian vase and eighteenth-century Spanish Colonial chairs from the Philippines, the owners' strongest preference is for Oriental art and furniture. Exquisite scrolls cover several walls. A Thai Buddha casts a serene eye across the living room. Monumental storage jars from China and Thailand play against the angles of the fireplace.

Like many of the pieces, the jars were selected with the expansive scale in mind. Some of the ceilings rise to thirty feet. The fireplace itself rises high enough above the hearth so that five-foot logs can burn upright leaning against the stone. Thus the placement of three- to four-foot oval jars on an adjoining ledge is almost deceiving to the eye. "The jars are huge," Hutchinson says, "yet their size is hardly noticeable because the fireplace is also huge."

This assured aesthetic judgment, brought to every feature of the residence, accounts for the exceedingly livable space. As the architect, Aaron Green was in tune with the natural and cultural environment. His mix of ingredients—desert sandstone next to redwood paneling—sums up something about central California, a realm where the Southwest and the Northwest come together, both on the map and in the mind.

Working with the owners, Hutchinson so successfully amplified the architect's vision that this house stands now as an inspired response to the landscape and the spirit of a region. It is informal yet elegant, spacious but private. Here the indoor and outdoor are constantly in touch, while the Asian presence is strongly felt. And all of it is bathed in light made luminous by ocean water glittering just beyond the trees. □



ERNST REINHOLD

LEFT TO RIGHT: *Cup,* Augsburg Master Johann Betz, German, 1655–60. Silver, parcel gilt; 4″ high. Snakeskin-textured cups achieved unrivaled popularity during the second half of the 17th century. H. W. Seling Kunsthandel, Munich. *Covered Cup,* Augsburg Master Friedrich I Schwestermüller, German, 1696–1705. Silver, parcel gilt; 5⅘″ high. Foliated appliqués with ball feet and finial embody Baroque design. Herbert M. Ritter, Munich. *Lobed Cup,* Augsburg Master Johann III Mittnacht, German, 1753–55. Silver gilt; 3⅗″ high. Sinuous furrows lend fluidity to the cup's form. Henrich Kunsthandel, Munich. *Cup,* Augsburg Master Melchios Burtenbach, German, 1670. Silver, parcel gilt; 3⅕″ high. Repoussé motifs typify the Baroque penchant for floral decoration. H. W. Seling Kunsthandel, Munich.

TEXT BY JOHN A. CUADRADO

IN 1647, WHEN Queen Christina of Sweden faced the politically important choice of a state gift for her powerful neighbor the czar of Russia, her response was unhesitating. She had her ambassador order a magnificent presentation piece from one of the master silversmiths located in the South German city of Augsburg. The queen's decision to turn to Augsburg for so important a commission was no accident. For over a century the ruling princes of central and northern Europe had looked to Augsburg for silver wares of a quality their own court workmen could not match.

Augsburg's trade in silver luxury objects stemmed from its role as one of the great commercial hubs of Europe. Pope Pius II had described Augsburg as the richest city in the world, and indeed, through its powerful banking and merchant families, the commercial reach of Augsburg extended from the Baltic to the Mediterranean. For nearly three hundred years, silver vessels of extraordinary quality were channeled through this network to take pride of place in the palaces at Dresden, Copenhagen and Prague, and on occasion to grace the villas of such discriminating southern European connoisseurs as the Borghese and the Aldobrandini. The financial dimensions of this trade were enormous. During the eighteenth century the Romanovs indebted themselves in the amount of several million gulden to Augsburg's silver merchants, and the Prussian court spent over 650,000 thaler in a single three-year period on silver made in the city.

These vast purchases reflected more than a love of luxury. They

OPPOSITE: *Ewer and Basin,* Augsburg Master Johann Wilhelm Dammann, German, mid-18th century. Silver gilt; ewer: [illegible]″ high, basin: 17⅕″ diameter. Originally an important component of medieval table etiquette, the ewer and basin eventually assumed a largely ceremonial role, symbolizing gentility and hospitality. Salomon Stodel Antiquités, Amsterdam.

Antiques: Augsburg Silver

A Shining Legacy of German Craftsmanship





Teapot, Augsburg Master Esaias III Busch, German, 1732–34. Silver gilt; 5½" high. Engraved strapwork characteristically ornamented tea, coffee and chocolate services for which this goldsmith was well known. Antiquitäts M. & G. Ségal, Basel.

PETER SCHIBLI

were manifestations of a fight for supremacy on the part of the various European courts that was as fierce in the drawing room as on the battlefield. A reception hall gleaming with a suite of silver furniture like that ordered from Augsburg by the dukes of Brunswick, or a state bedroom enlivened by a ninety-piece Augsburg silver toilette set, made a statement about the wealth and magnificence of a kingdom that few monarchs were willing to forgo. How else to explain the extraordinary silver garniture made in Augsburg in 1698, which towers fifteen feet high in the throne room of the Berlin palace? The immense silver-gilt bowls, basins, ewers and pots set on pyramidal consoles were not designed as functional objects but for display as visible manifestations of the power and the importance of the Prussian empire.

Not just display objects in the palaces of kings, the silver wares of Augsburg also played an important role in the daily life of the time. Throughout the territories of the Hapsburg empire, nearly every important personal, social or political event provided an occasion for drinking parties during which prodigious quantities of wine and ale were consumed. Augsburg silversmiths created all manner of silver vessels to serve as communal drinking cups for



Cup Frames and Double Saucer, Augsburg Master Johann Jakob Adam, German, circa 1751. Silver; 7⅜" x 5⅜". A rare double-leaf saucer supports two Rococo cup frames—one containing an early Meissen chocolate cup, the other a glass with gilt rim. H. G. Klein Alte Kunst-Antiquitäten, Cologne.



Covered Tureen and Stand, Augsburg Master Christian II Drentwett, German, 1765–67. Silver, parcel gilt; tureen: 9¼" x 15⅝" x 13⅛". Patterns of Rococo openwork combine with assorted fruit motifs to complement the tureen's smooth, swelling surface. Herbert M. Ritter, Munich.



ERNST REINHOLD



ERNST REINHOLD



Salver, Augsburg Master Elias Adam, German, 1696–1705. Silver gilt; 2 1/16" tall, 9 2/5" diameter. Lacelike intricacy distinguishes a lobed serving dish of late Baroque design. Rich detail includes a cast-gadrooned border framing seven reveals against a chased mat ground. Herbert M. Ritter, Munich.

such celebrations. Citizens paying their annual income taxes were offered congratulatory drinks out of elaborate *Schoss* cups. Newlyweds drank from double marriage cups equipped with an oversize bowl for the groom and a smaller one for the bride. High-ranking visitors recently arrived in the city or master craftsmen newly admitted to the guild were honored with huge silver welcoming cups. For these ceremonies each guild commissioned a beaker that was symbolic of its profession. The

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Atmospheric Conditions

A London Flat Awash with Color and Pattern

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"*Style* is not a word I like. Atmosphere is what I'm seeking," says Nathalie Hambro (above), describing her London apartment, whose décor combines French and English influences.



Hambro's penchant for "putting things together that belong together" is illustrated by a table's rich ornamentation. The cloth, "made from faded silk draperies," has a beaded lambrequin trim.



In a drawing room corner, an antique tapestry frame holds an unfinished tea cozy by Hambro, a collector of Victorian needlework. The 19th-century fabric creates a vivid wallhanging.



Striped wallcovering and tall bookshelves contribute a vertical emphasis to the drawing room. The unsigned black-and-gilt-framed painting is English, circa 1875–95. Hambro prefers to compose letters by candlelight, often at the writing table illuminated by 1860s candelabra. Chintz-bound books and a kilim rug further the room's eclectic patterning.

FRENCH FRIENDS COME TO Nathalie Hambro's apartment and say, "It looks so English." English friends say, "It looks so French." Hambro, a decorator and author of three cookbooks, grew up in Paris; she now makes her home in London. She feels great fondness for both cities, and both have shaped her imagination.

"Perhaps the details are French, but the cozy atmosphere is English," she says of her Pimlico flat. "The French are more formal and want everything restored, regilded, impeccable. The English prefer things with a bit of history, that show their age. They are more likely to be pleased with an antique just as it is. The French would probably hang a good picture by itself in a prominent place. The English would hang the same picture among others so it would be a bit lost. I like that.

"But design doesn't belong to one country," she adds. "It



The study also serves as a dining room to prevent it from becoming "desolate and empty," says the owner, who believes rooms should have more than one purpose. For dinner parties Hambro, an accomplished cook and author of three cookbooks, moves the table near the window to take advantage of London sunsets. Above the fireplace is a 1929 portrait by Gluck.

belongs to one person. Anyone who has the same aesthetic might do something similar anywhere else in the world."

Hambro's particular aesthetic is based on what she simply calls "mixing things that go well together." As with everything she does—whether cooking or needlepoint or designing a room—color, texture, season and time of day all go into the equation and are part of her sensitivity. In her apartment this fondness for mixing creates enchanting and carefully placed jumbles of seashells, feathers and flowers. Decorative boxes and picture frames fill every surface until the colors and patterns attain a Byzantine richness. Fortuny fabrics, Victorian beadwork and kilim rugs all play their part.

Impulse and instinct have much to do with the way Hambro creates atmosphere. She makes many things herself, stitching tapestry cushions, covering lamps with Venetian marbleized paper, lining baskets with chintz, making a tablecloth from old draperies and draperies from Victorian shawls. She even whizzes around London in a small car with an open roof so she can save time by transporting plumbing and antiques herself. Friends recognize her car by the pipes and chairs that usually poke out the



To create a restful mood in the master bedroom, Hambro utilized symmetry and a soft palette. The curves of the brocade-covered headboard are repeated in the wallpaper's swagged border. Increasing the sense of illusion is a trompe l'oeil painted breakfast tray set at the foot of the bed. Over the bamboo tables are tapestry pictures in floral designs.

top. She once rescued a table from a chicken coop and gave it new life by stenciling patterns on it.

"I try to have everything old. Even towel racks. Street markets are a good place to look—or even posh shops, because they might have something that is not their specialty and not know how much it's worth. You never know what you'll find."

Architecture matters to her. "Not necessarily grandeur. I could work in a tiny place, but there must be charm and strength." Her choice of apartment—high above a leafy square—reflects these concerns. In nineteenth-century London, gentlemen were said to have kept their wives in Belgravia and their mistresses in Pimlico. (Society opted for Belgravia since Pimlico was built on a marsh.) Each district contained equally splendid, tall, terraced houses. Today those houses still retain their presence.

Color matters most of all. Hambro revels in the deep colors of an Eastern spice market—cinnamon, clove, amber, bottle green, red. And she likes rooms to have many uses, a change of character, "the possibility of being many things." Such a possibility exists wherever Nathalie Hambro applies her talents.□

Past, Present, Future

Architectural Enrichment of a Nineteenth-Century Farmhouse

ARCHITECTURE BY JAMES GUBELMANN/WINDIGO ARCHITECTS
TEXT BY LOUISE BERNIKOW
PHOTOGRAPHY BY WOLFGANG HOYT

THREE LARGE ANTENNAS sit on the rooftop, and a stone wall in the field surrounds a satellite dish. Architect James Gubelmann playfully calls it "Antenna Farm." But the large clapboard house on eight rolling acres in New Jersey actually belongs to the late nineteenth century. Gubelmann and his firm, Windigo, restored it to its original condition, while at the same time modernizing it so that a twentieth-century family can function there comfortably. He also obviously accommodated his clients' taste for electronic gadgetry. The result mixes the antique, the modern and the futuristic with considerable wit.

It began, circa 1850, as a horse barn. Three separate additions at the end of the nineteenth century and early in the twentieth expanded the space, but most of the fifty rooms were small and cramped. Mantelpieces over the three fireplaces were laden with a century's worth of paint. Barn siding covered the walls; ceilings were dark; floors had mismatched staining. The architect's tasks were "to turn a dark and dingy place into something open and light, to bring the house back to more classical forms and shapes and to recondition it for a smaller family." In the past, Gubelmann says, "when people had more kids, they put up more walls," but the current owners have

A traditional clapboard house in New Jersey has been restored over the last decade by James Gubelmann of Windigo Architects. BELOW: He expanded the front entrance, echoing the shape of the dormers on the original barn, built circa 1850.

OPPOSITE: The first-floor sitting room, part of the living quarters added in 1902, was renovated to blend with the original post-and-beam construction. Woven wallhanging on the landing is by Holly Hulburd.







ABOVE: Ample windows and pastel shades brighten the living room. A low wall separates the space from the family room. In front of a splayed Italian-style settee is a decoupage table. Chair cushions covered in striped Brunschwig & Fils fabric.



RIGHT: In the rich-hued dining room, once the barn, Gubelmann exposed hand-hewn timbers. The draw-leaf dining table is country French. A high chest with burled walnut veneer is 18th-century American. Window treatment, Brunschwig & Fils.

three children, so the warren of rooms became just fourteen. And the look of all the interiors changed.

Gubelmann removed dark siding from the walls, painting them white. Glass replaced wooden door panels. He made smaller restorations too, focusing on details like the wooden edge banding on a staircase between the first and third floors, having it sanded, stained and varnished back to its original state. In the dining room—the heart of the barn—old timbers were exposed, the oak floor sanded and walls painted what Gubelmann calls "tablecloth red."

The living room is divided by a thick curved wall. Behind it is a family room with a large-screen television and much sophisticated sound equipment. The main part of the room, with pastel touches in the sofa, striped shades and cushions, and the afternoon light streaming in on three sides, feels like Saratoga on a long-ago summer day. The games table, a modern and ingenious design, sits waiting for players. It consists of a frosted glass tabletop set on two halves of a pseudoclassical column. Inside the column is a blue band of neon by which the players, come evening, can see their cards.

Such technological originality marks Gubelmann's style. (His firm is involved not only in architecture, design and restoration, but has its own research division to help develop



mechanical and electronic devices.) In a second-floor child's room, this originality comes close to audacity. Designed in consultation with the six-year-old boy who lives there, the room, Gubelmann says, "is actually two rooms in one. It has one floor plan at foot level and another at chest level. It's a fantasy room for a boy who's into fighting dragons, and it will probably last until he's nine."

Until then, the child lives in a dream. At foot level, he can crawl into a dungeon—the bars are clear acrylic rods—and antechamber featuring a screen that flashes computer-ized optical designs, which his father can reprogram from a master control panel. When the child tires of dungeons and optics, he can climb to the second level, crawl over two towers or cross a drawbridge to what the family calls "the royal bedchamber."

The exterior of the house was left relatively unchanged. Gubelmann added a hallway and mudroom on the north side, making a new entrance shaped like the dormer windows on the south side. The inner walls and ceiling of the mudroom are tongue-in-groove yellow pine, and its lights are copies of old ship lights. The two windows of the top story at the rear "looked like they should be three," so another was built. The guest room behind the added window, defined by the dormer shape, is as quirky a surprise as the rest of the house is.

Few of the wonders within are visible from the outside. The clapboard, now painted gray, the vine-covered stone chimneys, the wooden swing moving lazily on the porch, the two-hundred-year-old great white oak—all these traditional, somewhat stolid elements belie the whimsy and wit of what lies within the walls. □

BELOW: A six-year-old boy's fantasies are indulged in his bedroom's scaled-down medieval environment, complete with ramparts, towers, secret doors, dungeons and a drawbridge. The knightly crest says "GOD SEND GRACE."

OPPOSITE: In a guest room a dramatic central dormer, added to provide southern light, and marbleized structural columns create a postmodern atmosphere. Angled walls hold night-lights. Gold bedcover designed by Leah Rhodes.







ABOVE: At the water's edge, a flower vendor pauses to gossip and offer his vividly colored wares. Fading lotus leaves drift on the placid surface of the lake.

Gardens: In the Vale of Kashmir

Contemplative Splendors by Lake Nagin's Shore

TEXT BY AMEI WALLACH
PHOTOGRAPHY BY TIM BEDDOW

IN THE DAMP BEFORE a Srinagar dawn, men wrapped in brown blankets against the mist dip heart-shaped oars into lapping water. Paddles slap and glide in iambic pentameter. Smoke rises from brass hookahs at the feet of the crouching men. Their wooden shikaras—long as canoes, but lower and wider—navigate grasses and trailing willow boughs, rivulets and canals, skim islands and inlets on their rounds. These are the merchants plying their trade.

Each day, all day, they pass to and fro on Nagin Lake in India's Vale of Kashmir, between the snow-capped Himalayas and the bank on which Gulnaaz Mohamad and her mother have planted their garden. Like the boats, the garden is in constant flux.

In winter—when ice crinkles the waterways and clogs the fretwork on the jumbled wooden balconies in the noisy city of Srinagar—fragrant yellow winter hazel perfumes the garden. In March—as the men squat, scraping their boats, warming themselves with the hot coals they carry

OPPOSITE: Periwinkle rambler veils the house Gulnaaz Mohamad's father designed for his family on the banks of Lake Nagin in the Vale of Kashmir. The greenery flows across the terrace and into the rose bed.



in wicker baskets concealed under their shirts—the forsythia flowers. In April, while farmers in flat-bottomed boats spear weeds and mud to construct floating vegetable plots, pansies and periwinkles blaze through the vapory mists and rains.

Swatches of spring green darken the mountains in May. The sky burns azure and thousands of magenta lotus blossoms ignite the water. The birds return—kingfishers, orioles, nightingales, grackles, turtledoves, blackbirds and hoopoes.

Then Kashmir fully earns the title the Mughal emperor Jahangir bestowed upon it nearly four centuries ago: Paradise on Earth. And the gauntlet is thrown. The garden must marshal its forces to hold its own in paradise, with climbing, branching, bushing roses in pink, yellow, white, red; with honeysuckle and gladioluses, with hollyhocks and foxgloves and asters and zebra grass.

By October the lotuses have rusted into gold, and poplar leaves carpet the water. Then the garden clothes itself in red, with salvia, dahlia, celosia.

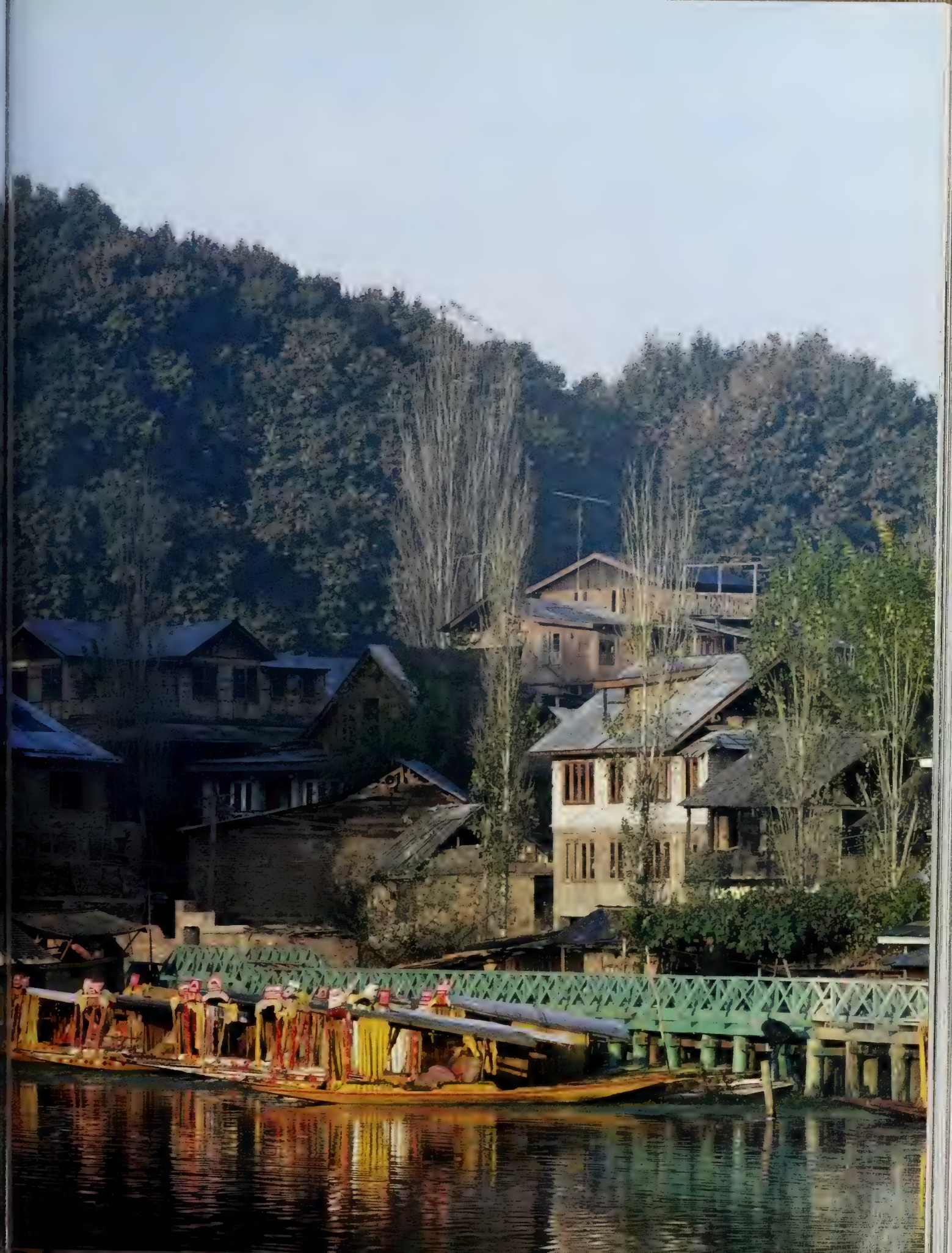
Soon it will be winter, and Srinagar will subside into halftones again: the steep-roofed houses weathered brown and gray, and after the snow, in the mist and the mud, the men in brown and the women in blue—or rarely, defiantly, in blouses splashed with outrageous flowers.

The rest of India teems with a sensory overload of sights and sounds and colors. But there is a reticence about Kashmir, in keeping with its grandeur. And there is a reticence about the garden in its incomparable setting of lake and lofty mountains.

It started, says Gulnaaz Mohamad, with the land and with one shade tree. "Long ago, maybe twenty years ago, when my father was still studying, he bought this land. All it had on it was a huge tree." It is a chinar tree,



Commercial boats and gaily decorated pleasure craft called shikaras crowd the wharf and the dock at a town farther along the lake. The fertile soil of the valley nurtures dense groves of chinar trees on the hills that rise beyond the houses.





ABOVE: Gulnaaz Mohamad gathers canna blossoms beside the lake. The tall, stately plants are positioned to complement the poplars in the distance.

BELOW: A gnarled and ancient chinar tree is encircled by aubretia and trimly rounded clumps of evergreen euonymus.

beloved of the Mughals, protected in Kashmir. Its handsome pointed leaf is a familiar pattern on Kashmir cloth.

The rounded façade of the house, designed by Gulnaaz Mohamad's father, gave mother and daughter the general pattern for the garden, particularly after they had hung the balconies with rambling periwinkle.

There was Shalimar across the lake, from which to draw inspiration. Once considered the most beautiful garden in the world, Shalimar is bereft these days of many of the cascades and fountains that the vicomte Robert d'Humières celebrated as "the feast and the apotheosis of water," at the turn of the century. But flower beds still interrupt the lawns and the serene geometry has remained intact.

Mother and daughter chose other shapes, from Muslim iconography, in which to set their flower beds: stars and the moon—half, crescent and full. "Our calendar is connected with the moon," says Gulnaaz Mohamad, who, at twenty-three, is a physician. So, within the curve of a crescent of periwinkle, red salvia grows; the center of a star formed of river rocks is filled with alyssum. Roses are everywhere, because "Kashmir is known for its roses." Every year Dr. Mohamad searches the Mughal gardens for some new plant, some ancient idea.

In Kashmir everything is done by hand, even the lawn. There are others to help her, but Gulnaaz Mohamad weeds and prunes and plans. She likes to work in the garden around five or six in the evening, when the sun is gone and she can contemplate the mountain shadows lengthening over the water, blotting the reeds and the poplars until at last they reach the roses and quench them.□

OPPOSITE: The Himalayas rise in shadowed splendor beyond flame-red salvia, pink and scarlet dahlias and golden celosia plumes.





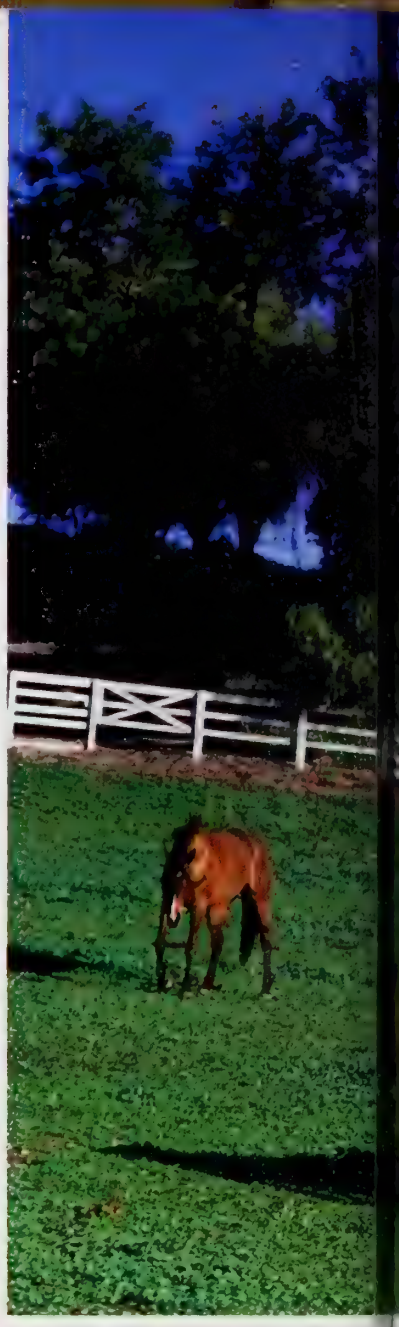
Profiles: Brooks and Kate Firestone

TEXT BY BRUCE DAVID COLEN
PHOTOGRAPHY BY MARK KAUFFMAN

IT IS BOTH STRANGE and wonderful to think that about a hundred miles from the nation's second-largest city, people still pioneer the land much as their forefathers did. The city is Los Angeles; the place is the Santa Ynez Valley, just northwest of Santa Barbara; and the couple who broke new ground are Brooks and Kate Firestone, owners of the successful vineyard bearing the family name. What makes their achievement all the more surprising is that neither was born to the rural way of life.

Kate Firestone, the former Catherine Boulton, was a soloist with Sadler's Wells Ballet. As for Brooks, he had been groomed to follow in his





"Our first harvest was in 1975; in 1977 the Johannisberg Riesling won our first award," says Brooks Firestone, who with his wife, Kate, has spent the last decade bringing Firestone Vineyard's name to national recognition. LEFT: "We love talking about the wine," says Firestone, who chats in the Santa Ynez Valley winery's tasting room with Julia Child, a neighbor and frequent visitor. On the wall is a mural painted in the 1930s by California artist John Cunningham.

OPPOSITE: Kate, a former ballerina, and Brooks Firestone join with guests at a barn dance held on their ranch, an event they organized to raise funds for their church.

Thoroughbreds graze in front of the Firestones' house, located a few miles from the winery and surrounded by 2,300 acres of ranchland.



father's and grandfather's footsteps. After dutifully climbing the corporate ladder, he found himself, at thirty-five, stationed in London as head of Firestone Tire and Rubber's European operations. However, he found the prospect of spending the second half of his life guiding an industrial giant very disheartening. He decided to drop out.

Other men faced with a similar midcareer crisis have been known to throw themselves into the arms of Bacchus. Brooks Firestone was no exception, but he may be the first to

ABOVE: Brooks Firestone and vineyard foreman Larry Alexander survey rows of newly pruned Cabernet Sauvignon vines. "The 1985 harvest was very sound," says Firestone, "but the late-harvest Riesling is truly exceptional." In the distance rises the winery, which was completed in 1978. BELOW: Watched by his quarter-horse mare Mustard, Brooks Firestone mends a stretch gate on the ranch.



have been encouraged to embrace the grape by his family. Leonard Firestone, his father and former ambassador to Belgium, owned five hundred acres of vineyards and a ranch in the Santa Ynez Valley, a region that had been producing wine for years but had never received national recognition. The senior Firestone suggested, "As long as you've got nothing else to do at the moment, why not take a look at the property? Maybe it's something that would interest you."

Brooks Firestone is the first to admit that his interest in wine began and ended with being able to select the right vintages when dining in New York or London. But when he and Kate drove over the San Marcos Pass for the first time and saw the rolling verdant pastures below—quilted with patches of ancient California live oak, interspersed with

terra-cotta mesas—they knew they had found their enchanted valley. Others who have had the same reaction include Ronald and Nancy Reagan, whose ranch is on the valley's southwestern rim.

The more Brooks Firestone familiarized himself with the winemaking process, the more fascinated he became by the ancient art. The best-made tire will soon go flat, but the life (and taster's memory) of a great wine can last half a century. Firestone had found his métier without sacrificing his entrepreneurial skills. "I was, and still am, enough of a businessman to feel that satisfaction in your work depends a lot on making a profit," he says. "It took ten years of twelve-hour days—we started building the winery in 1975—to reach that point. Now we're just about the right size—80,000 cases a year—and instead of growing any bigger I want to concentrate on making better wines.

"The winery is a marvelous way of life in itself, not the means toward some other goal," Brooks Firestone continues. "Kate and I have found pride and daily satisfaction in what we're doing. That's a hard combination to beat. I hope one of our children will feel the same way and there will be a winemaking branch of the family to go along with the generations of industrialists, just as the Rothschilds are split between vintners and bankers. Maybe, as Kate says, one day when people hear the name 'Firestone,' they'll think of our Pinot Noir or Johannisberg Riesling instead of you-know-what."

The most likely candidate of the Firestones' four children is their youngest son, Andrew, although the



Seated between Kate and Brooks Firestone is winemaker Alison Green, together with other winery personnel who meet at least twice a month to taste new bottlings. "My favorite is the Pinot Noir," admits Brooks. "It's the most difficult wine to make, but it's the one that fascinates the most, particularly our 1977 Pinot Noir Reserve."





ABOVE LEFT: An avid polo player who started playing while vacationing in Hawaii, Brooks (center) captained the Firestone Vineyard Polo Team at a celebrity match held the day after the barn dance. ABOVE RIGHT: Actress Bo Derek, who with her husband, John, owns a ranch in the valley, was invited by Brooks Firestone to throw in the ball to start the game.



Kate and Brooks Firestone share a quiet moment over Sunday breakfast on the enclosed porch of their house.

eleven-year-old is more interested at the moment in breaking horses than crushing grapes. Which is quite understandable since he has grown up in the heart of the most beautiful horse country west of the Rockies.

The area is dappled with Thoroughbred and Arabian stud farms, quarter-horse ranches, paddocks, training tracks, show rings and polo fields. A few miles from the winery, the Firestones live in a wood-frame, two-story farmhouse that sits atop a knoll on the 2,300-acre ranch, which they share with a herd of cows, a string of polo ponies and thirty or so foxhounds, kenneled on the property by the Santa Ynez Valley Hunt, of which Brooks serves as master of the foxhounds. Providing room and board for the dogs is not purely altruistic, he confesses. "While ostensibly we're a drag hunt—the hounds follow a precharted course using the scent of a pet fox—the dogs are not up to those niceties and they tear off after the coyotes and wild boar too."

He is equally concerned with fighting still another predator, sagebrush, which inexorably takes over green grazing slopes with its grey thickets. Whenever Brooks Firestone has nothing else to do—which is never—he throws a shovel and machete into the back of his four-wheel-drive and lurches into the pathless hills to do battle with *Artemisia*.

A healthy portion of their social life involves the traditional workaday chores of cowboys, especially at roundup time, when the ranchers help each other out with the corralling and cutting of the cattle. Then, to celebrate the centuries-old ritual, there is a no-cholesterol-barred western barbecue followed by barn dancing and case after case of local wine.

Kate Firestone, who happily traded her tutu for jeans and boots, participates in these roundup contests. She is one of the winery's weighmasters at harvest time, and over the years has done every chore from picking the grapes to running the corking and labeling machines. During the summer crush of visitors to the vineyards and tasting rooms, she can often be found leading tours.

Any lingering impression that grape-growing is a gentlemanly pursuit is dispelled by the Firestones, who work long hours and have little time to dwell on the division of labor between the sexes. The ranch foreman is a forewoman, and the winemaker at the vineyard is the highly respected Alison Green. And as captain of the Firestone Vineyard Polo Team, Brooks finds himself playing



The Firestones discuss with Rev. Charles H. Stacy plans for adding a parish hall to St. Marks in the Valley Episcopal Church, where Brooks has served as lay reader and Kate sings in the choir.



Kate Firestone, who can often be found leading tours at the winery, oversees her younger son Andrew's piano lessons.

A recent family gathering united three of the Firestones' four children: Polly, who is studying to be an actress; Adam, a Pepperdine Law School graduate; and Andrew, who may continue the winemaking branch of the Firestone family.





"Maybe one day when people hear the name 'Firestone,' they'll think of our Pinot Noir or Riesling instead of you-know-what."
—Brooks Firestone

with and against women who have a higher goal rating than his own.

The mention of polo brings a smile and a flash of excitement to Firestone's eyes. "Kate and I took our last honest-to-goodness vacation ten years ago. We both travel all over the country holding wine tastings, and Kate goes back to England once a year to visit her family. But that trip to Hawaii in 1976 was really the last time we were completely free of business and family concerns. And it was on the islands, of all places, that I got

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ABOVE: The official start of the Santa Ynez Valley Hunt Club season draws a large group of riders to the Firestone ranch, where the club kennels its hounds. As master of the foxhounds, Brooks Firestone organizes the drag hunt, in which the hounds follow a prelaid scent, not foxes. LEFT: Father Michael, from a nearby Capuchin Franciscan friary, presides over the blessing of the hounds.

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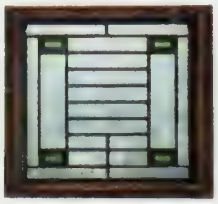


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Schumacher's Frank Lloyd Wright Collection. The prairie genius at home in today's executive suite.



A prairie house leaded glass window designed by Wright.

Starting with his pioneering prairie houses in the early years of this century, Frank Lloyd Wright shook up the design establishment of America and of the whole world. Mies van der Rohe, describing the effect of a Wright exhibition in Berlin in 1910, wrote, "The encounter was...to prove of great significance to the European development. The work...presented an architectural world of unexpected force, clarity of language, and disconcerting richness of form."

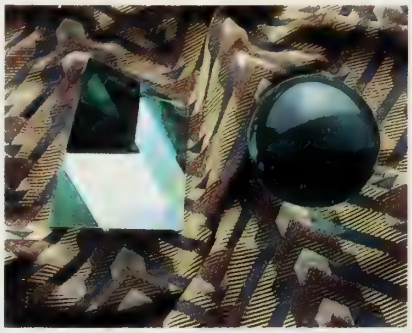
The prairie houses proclaimed not only Wright's architectural genius but also his lifelong involvement in *all* the things that defined a living space. Furniture, lamps, rugs,—even ashtrays. All of these served as grist for his ubiquitous interests and each seemed to offer him rich opportunities for finding unique and original solutions.



The 1955 "*Design 102*," fabric designed by Wright for Schumacher.

Many of Wright's long-lived design ideas and thoroughly Wrightian solutions can be seen in the up-to-the-minute executive suite shown on the facing page. Located in Chicago's sleek new Olympia Centre, the suite, designed by Richard Robb & Associates (designers Richard Robb and Douglas Nickless), highlights designs from the dramatic Frank Lloyd Wright collection assembled by F. Schumacher & Co. with the curatorial cooperation of the Frank Lloyd Wright Foundation.

Wright's wide-ranging involvement with Schumacher, incidentally, dates to a 1909 order for "goat's hair satin" to be used on furniture in Chicago's historic Robie house. (Robie house was selected by a panel of architects and art historians as one of two outstanding houses built in the United States in this century; the other house, also by Wright, was Fallingwater.) Orders for Schumacher fabrics continued through the years; then in the 1950's, Wright himself designed a line of fabrics and wallpapers *for* Schumacher. A fabric from that cooperation continues to be a popular design and can be seen on the upholstered bench cushion in the lower left photo.



Chevron Repp, a woven based on art glass, D.D. Martin house, Buffalo (1904).

Schumacher's current Frank Lloyd Wright collection includes well over a hundred items and employs themes and motifs that span almost all the years of Wright's prodigious career. In the main photo here, the *Imperial Triangle* rug, the dramatic *Imperial Peacock* print on the lounge chairs and the *Imperial Border* on the wall are each based on Wright's designs (1916–22) for the celebrated Imperial Hotel in Tokyo. The *Geometric* wallpaper and the side chairs' *Liberty Weave* fabric are based on Wright designs for *Liberty* magazine covers (1926–27); the desk chair's upholstery is *Storer House Matelasse* based on Wright's unique concrete "textile" block construction in the famed Hollywood private house (1923); the *Tower Sheer* at the windows is borrowed from a frieze on the unexecuted tower for St. Mark's-in-the-Bouwerie, N.Y. (1929). All in all a compendium of, and an homage to, the genius of Frank Lloyd Wright.



The Wright chair, ca. 1904. Behind it, a cotton print based on art glass, Francis W. Little house (1912–14).

Whether designing a distinctive office or home of unique quality, for almost a century knowing interior designers, decorators and architects have sought out the showrooms of Schumacher. Whether seeking authentic traditionalism, or authentic modernism, whether fabric, wallcovering or rug, they've always been—and continue to be—sure that the inspired answer awaits them at Schumacher.

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Schumacher's Illustrated Notes on 20th Century Taste. One of a serie


The Prairie School Tradition

Philip Johnson
continued from page 123



Chain-link fencing forms a transparent "house" in the woods south of the Glass House. Johnson designed this "woodland pavilion," as he calls it, in 1986 over a farm building foundation.

that resulted he placed his most problematic Folly of all: a little abstract white-stuccoed building, adrift in space. Its disoriented geometry called up the haunting work of Aldo Rossi, along with some of Rossi's own sources in Boullée's conical chimneys, with their sinister contemporary reminiscence of death-camp crematoria. Here Johnson does much of his work at present; his desk is lighted by the flue and offers a view down the slope toward a series of old foundations that line the valley floor. These are the remains of farm buildings, and Johnson is constructing a little chain-link structure over each one —suggested, he says, by the work of Frank Gehry, but also reminiscent of memorial buildings by Rossi and Robert Venturi. The garden thus begins to take on something of the character of a cemetery.

Perhaps in recognition of this, Johnson has erected a rather funereal entrance pylon on the public road above the study. Its flanking piers are finished in the same hard white stucco, while the aluminum tube of the lintel between them is set just low enough to prevent the passage of trucks and to cause a momentary uneasiness in the drivers of automobiles.

But the most striking new Folly of all, and the one most suggestive of the passage of time, is the open stairway, the gray ruined tower of cubical concrete blocks, which now rises on the far slope above the pond and the gazebo. It is intended as a tribute to Johnson's friend Lincoln Kirstein, for whom Johnson built his fine theater for the New York City Ballet at Lincoln Center. It recalls the Gothic ruins in English gardens, and as such it complements the classicizing colonnades of the water temple below it. It has something of Mies's ominous Monument to the November Revolution in it as well, but it is most like one of Escher's ambiguous, in-and-out, upside-down prints. It is indeed a little frightening to climb, narrow, unexpectedly high, and devoid of handholds as it is.

From its summit, also unexpectedly, one can see for the first time that Johnson has neighbors. Suburban houses show up on the skyline, and some lurk quite close among the trees. There are other settlers out there. The chimney of a burned house emerges from the forest. Now is brought home to us with renewed force something that is in fact inescapably apparent from the moment we pass beneath the entrance pylon: that Johnson has laid the site bare to its bones. The scattered trees now stand isolated on the naked body of the land, and we are made to see the truth of Connecticut: that it was once all farms. Their old stone walls now run unmasked across the rocky landscape, which is as hard and stern as that in *Ethan Frome*. But it is also bigger and more challenging than we normally think of it, in its arboreal softness, as being. It is in fact the American continent in its Colonial guise, the way it was in late Colonial, early republican times.

The English lake down below now looks inconsequential, and its fountain irrelevant. We sense more than ever before that the site is high. The west wind sweeps over it from the Berkshires; we feel the whole continent roll. On it the Glass House, once ample, is tiny. The individual is small on the hard metal of the earth, but he is tough enough to open to it all.

In 1947 Johnson gave the first lecture that identified the importance of Taliesin West to America. His place now joins, as no one thirty years ago could ever have thought it would, not only Taliesin West but Monticello too as a major memorial to the complicated love affair Americans have with their land.

Of those monuments, Johnson's is the most modern. The strongly orchestrated axes of the other two do not control the landscape. Johnson's buildings are all formally distinct from one another, marking the random growth of the alienated modern individual as he tries to find his place in America and in time. His residence's most compelling pathway, however, is the one that runs along the ridge above the Glass House. One feels the whole lie of the land most fully from there. The path ends in the sculpture gallery, against the far wall of which, right on the axis, terminating the whole landscape, a piece of sculpture by George Segal is placed. It is an old iron bedstead, flaked with age. Two lovers lie on it, wraiths in white plaster, pillowed on the contour, naked to the stars. □

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Governor and Mrs. Hughes in Maryland
continued from page 159

regret it was returned. Meanwhile, a Maryland Chippendale sofa was found, and now awaits re-covering.

The eighteenth-century-style dining room, which adjoins the drawing room, "is kind of neo," says Mrs. Hughes with a smile. (The remark is primarily directed at the room's reproduction furniture.) A gleaming punchbowl from the old S.S. *Maryland* is poised in a window bay. The shutters in this room were once nailed shut to keep out the throb of street noise. "I sometimes call it the Place de la Concorde," she says, referring to the busy avenue outside.

The penultimate room in the chronological sequence is the Victorian parlor, which, before the curators and craftsmen started work on it, had been a cloakroom. It is dark, full of armchairs and marble statuary and is precisely Victorian, right down to the paintings and taxidermy.

It is a giant leap from Victoriana to Billy Baldwin, but to those who prefer sisal to damask, a pleasant one. Baldwin, sometimes called the dean of American interior designers, was a native of Baltimore and had agreed to assist with the transformation of the Government House conservatory, formerly a dining area. Baldwin died in 1983, but his spirit is very much in evidence in the room that bears his name. The walls are lacquered a deep brown, just as in his New York apartment. The floor is covered in sisal, and the furniture is much the same as other pieces he designed, including his trademark slipper chair. A party for six hundred was held to celebrate the completion of the room, and with it the conclusion of the project that has done so much to banish the "shabbiness" of Government House. □

Billy Baldwin's spirit is very much in evidence in the room that bears his name.

From the Harvest
continued from page 163

heaving greens of hemlock, fir and pine; vertical grays and whites; slim horizontals of twig and birch-score; crumpled russet-gray of oak leaf and puffball. Now dead weeds straggle, gray stone walls outline irregular rectangles, and emerging granite boulders push like whales with their great shoulders through the gray-brown sea of fallen leaves.

Finally we reach the shape of the durable enduring world, fundament, skull underneath the flesh of shouts and colors. We arrive at line and form, without feeling except feeling for line and form, strong in what they omit and what they oppose: Son and daughter attack nothing so much as the loins they start from. Fall, which begins as a Latin Quarter of passionate violent color—not so much French as Spanish, not so much Spanish as Italian, and not Italian of pope and doge, of Caravaggio and Michelangelo, but Italian of Cellini's breasted saltcellar and equally breasted self-esteem, or Italian of twentieth-century graveyard and wedding party—this fall dissolves flesh or flesh falls away to reveal that

European autumn is a dust of centuries over the painter's light, taking winter's oncoming darkness into itself.

in Heraclitean fashion the bones under the flesh are flesh's opposite.

Order and taste turn Japanese, the garden which is the analytic palette a thousand years early: beige sand and gravel, raked for direction without motion, sand-sea or frozen desert against the arranged precise madness of miniature mountains, artificial Fujis of restrained romantic grays and gray-blues; meanwhile on every side the framing gray-green moss, Kyoto's evergreen, and rocks that make more borders. New Hampshire's November is Zen Cubist de Stijl.□

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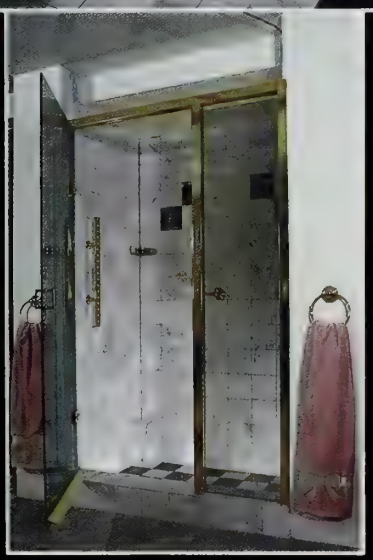
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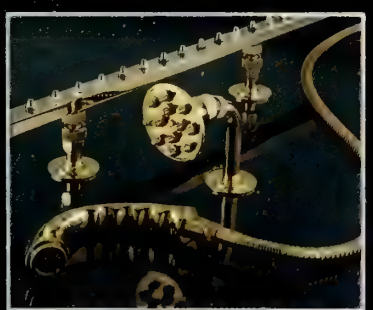
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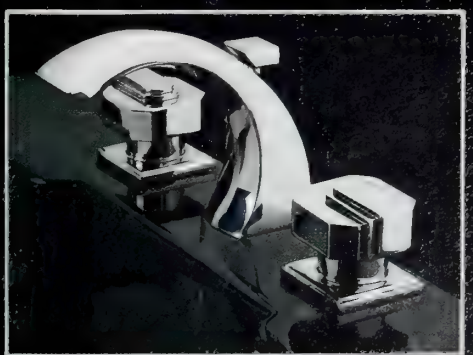
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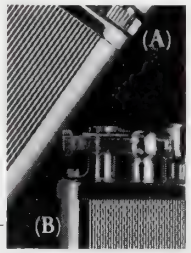


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Patrick Leigh Fermor at Home in Greece

continued from page 181

Shehir, with lighthearted flower and geometric patterns of blue, green, white, ocher and orange, strew the rest of the room and give it the look of an emir's tent.

Writing tables near the French window and behind the sofa, and occasional things here and there like faded William Morris armchairs, strike an English note. The fireplace wall to the east has been left free for pictures: two large Japanese seventeenth-century paintings of young goshawks jessed in blue and crimson; a Lucian Freud; some John Craxton goats; a semigeometric roofscape and a design of plants by Greek artist Ghika; three small Edward Lear Cretan scenes; a Robin Ironside of a recumbent statue waking up in a museum. A Javanese bust of Shiva Mahadeva and odd fragments of sculpture are scattered about the divan ledge, and two marble legs stand trunkless beside a marble tree stump which the vanished god or shepherd must have leant on; they were dug up near Palestrina at the same time as a headless Cybele in a niche in the gallery.

A visiting friend unsettlingly hinted that a Victorian mahogany dining table was not up to the rest; so, years later, we exorcised the complex with an inlaid marble table made by Dame Freya Stark's *marmista* in Venice. Based on a tondo in the chancel of S. Anastasio in Mantua, white flames of Udine stone radiate from the center of a design of subtle gray *carsico* and *rosso di Verona*. When it arrived at last, lugging the triple plinth of Istrian stone down from the road and then trundling the heavy circular top through the trees was as bad as the earlier struggles with the lintel. But the friend was right. Here it is, beautiful and immovable forever, and when set about with glasses and candles, it turns the humblest meal—even oil and lentils—into a Veronese banquet.

The east door, then, looks out on a row of arches; the north windows, on a green thought in a green shade—cypresses and olive trees, that is to say, and clipped rosemary hedges; and to the south, charmed magic sash windows open on the foam of, first, descending treetops and then the sea. But the axis of the room—and thus of the whole house—is planned so the west windows, winter and summer, catch the sunset till the last gasp.

The terrace outside is a continuation of the room: You go down two semicircular steps from the French window to an expanse of terra-cotta tiles (successfully fired in a local kiln after many attempts) about half the width (paced out last year) of the Place Fürstemberg. Stone seats girdle the olive trees and rings of pebble-mosaic surround them with garlands, waves, wreaths and cables; then, beyond a low fountain with Seldjuk affinities, the terrace ends in a sort of exedra-like outdoor *hayáti* near the cliff's edge; you go down two more steps to a geometric pebble-patterned rectangle with a big stone table—once a marble balcony and bought for a fiver from a housebreaker in Tripoli—where we feast at night in summer.

Occasionally a far-wandering hen, hopelessly out of place in a smarter room, stalks jerkily indoors, peers round, stalks out again and all is well.

The main room and its offshoots sound grander than they are, but

continued on page 228



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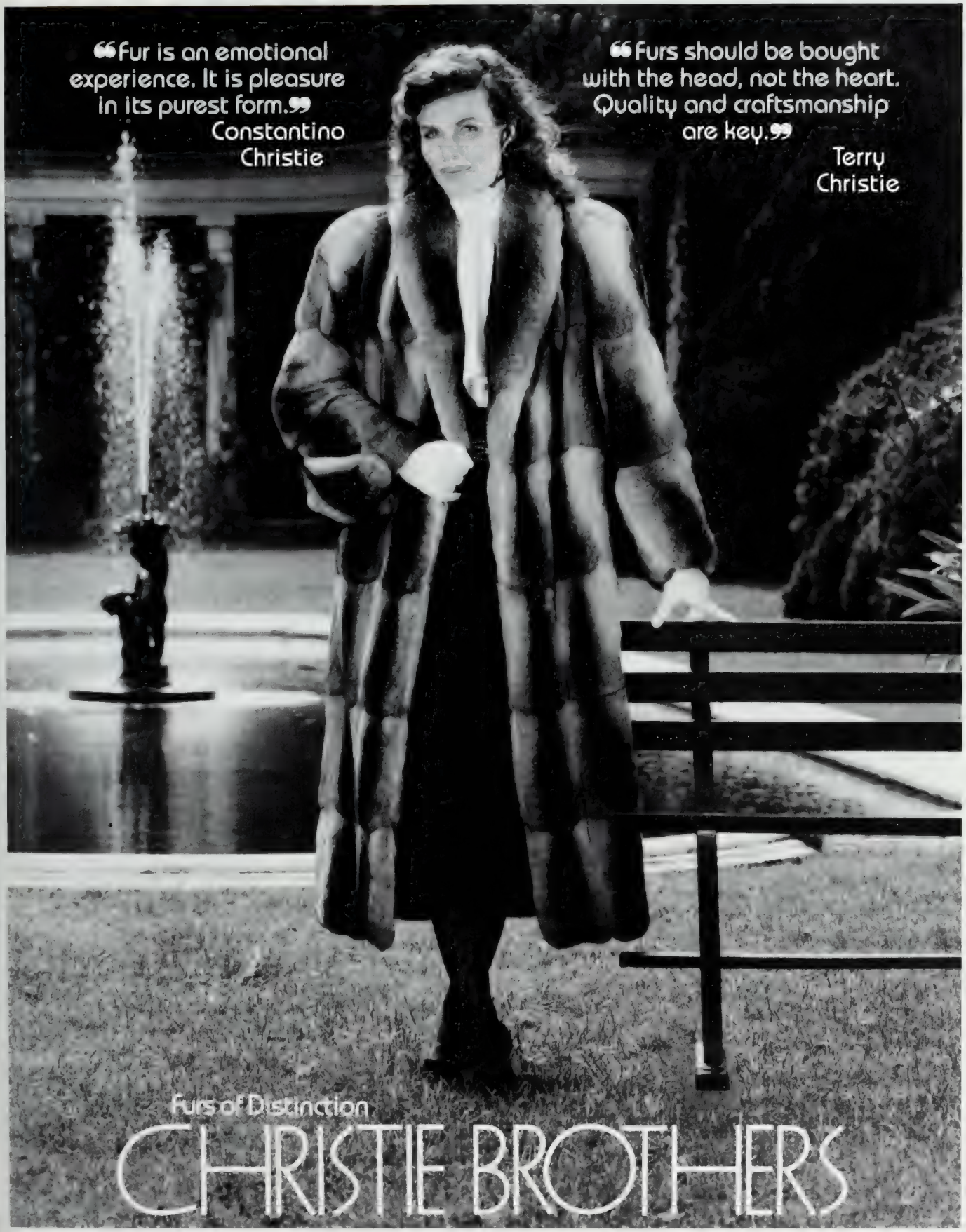
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WINDOWS ON THE SEA

Patrick Leigh Fermor at Home in Greece
continued from page 226

from the stern Mitford test—"All nice rooms are a bit shabby"—the place comes out with flying colors; time, wear, and four-footed fellow inmates—born downholsterers and interior desecrators—have put the place out of all danger. Luckily decent proportions (worked out in our tents from Vitruvius and Palladio) and rough building materials have the knack of swallowing up disorder and incongruity. Occasionally a far-wandering hen, hopelessly out of place in a smarter room, stalks jerkily indoors, peers round, stalks out again and all is well. Last month a white goat ventured in from the terrace, soon followed by six more in single file; they trooped clanking across the floor looking as much at home as Jamshyd's lions and lizards, then out along the gallery, down twenty steps and into the landscape again without the goats or the house seeming in any way out of countenance.

But the great advantage of a long room is that different things can go on without impinging: reading, music, letter-writing, talk by the fire, eyelids closing in the *hayáti*; or chess at one end of the room and friends' children on the floor with tiddlywinks at the other. Every seventh of November, which is the Feast of Saints Michael and Gabriel—and also my name day (*Miháli*, in Greek)—the room fills a special role. These archangels have a minute chapel three fields away and after the yearly Mass, a swarm of village friends, sometimes fifty or sixty, led by the bearded vicar, come in for a long chat and drinks and *mezé*. Thanks to the divans—suddenly lined with venerable figures in black coifs—the room can hold them all without too much of a squash, and in spite of the immobility of the table there is space in the middle for dancing; and when, later on, the complicated steps of the *syrtos* and the *kalamatianos*, accompanied by clapping and singing, begin to weave their nimble circles round the central star, the room seems to have come into its own at last.□



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Augsburg Silver

continued from page 193

shoemakers drank from a large silver boot, the seamstresses from a thimble, and the stovemakers from an elaborate silver stove. Such vessels could hold as much as three to five quarts, and the guests of honor were invited to drain every drop.

A host of drinking games was created in Augsburg as well. Typically powered by mechanical clockworks, cups were often crafted in the form of figures that would shoot an arrow or move about a table to indicate which reveler should be required to drain the contents. Such containers provided the focal point of innumerable drinking contests during the sixteenth and seventeenth centuries, and a great deal of time, effort and ingenuity went into their creation. One disapproving sixteenth-century observer provides us with an idea of the incredible variety of these forms: "Nowadays the worldlings and drinking heroes drink from apes and priests, monks and nuns, screech-owls, swans, elk's feet and other unusual drinking vessels invented by the devil to the great displeasure of God in Heaven."

Not all vessels made by Augsburg silversmiths were as fantastic as these in their form and ornament. During the second half of the seventeenth century, elegant parcel-gilt beakers, spice containers, sweetmeat dishes and the like were also produced. These were often decorated with simple repoussé work or engraved with heraldic devices, epigrams or floral motifs of great delicacy. During the eighteenth century the French taste prevailed in Augsburg, and the excesses of the Baroque were left behind. Gentle Rococo scrolls replaced screech-owls and elk's feet, and a great many new forms appeared in response to changes in eating habits and table manners. The adoption of coffee, tea and hot chocolate as the drinks of preference among the fashionable gave silversmiths new forms for experimentation. Services for these beverages were devised and embellished by enamel plaques or set with Meissen porcelain.

Gracious dinnerware reflective of the increasingly formal table etiquette of the eighteenth century was also created in Augsburg for royal houses throughout Europe. Dinner services encompassed an almost inexhaustible variety of forms: centerpieces, candelabra, fruit baskets, wine coolers, sauceboats, mustard pots and tureens, not to mention plates and utensils. In some instances as many as seventeen different types of spoon were included. Among the most elaborate of these services was one created in Augsburg for King Ernst August of Hanover, a service so large that over a period of three years its production necessitated the combined efforts of nine master silversmiths and the several dozen journeymen and apprentices attached to them.

Ruling princes of central and northern Europe looked to Augsburg for silver wares of a quality their own court workmen could not match.

During the last decades of the eighteenth century, the preeminence of Augsburg as a center for the production of silver wares eroded. By then, however, the master craftsmen had left an indelible mark. For nearly three hundred years they had won fame by providing their clients with utilitarian objects elevated by wit, grace or beauty, in the process creating a legacy still powerful today.□

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Brooks and Kate Firestone
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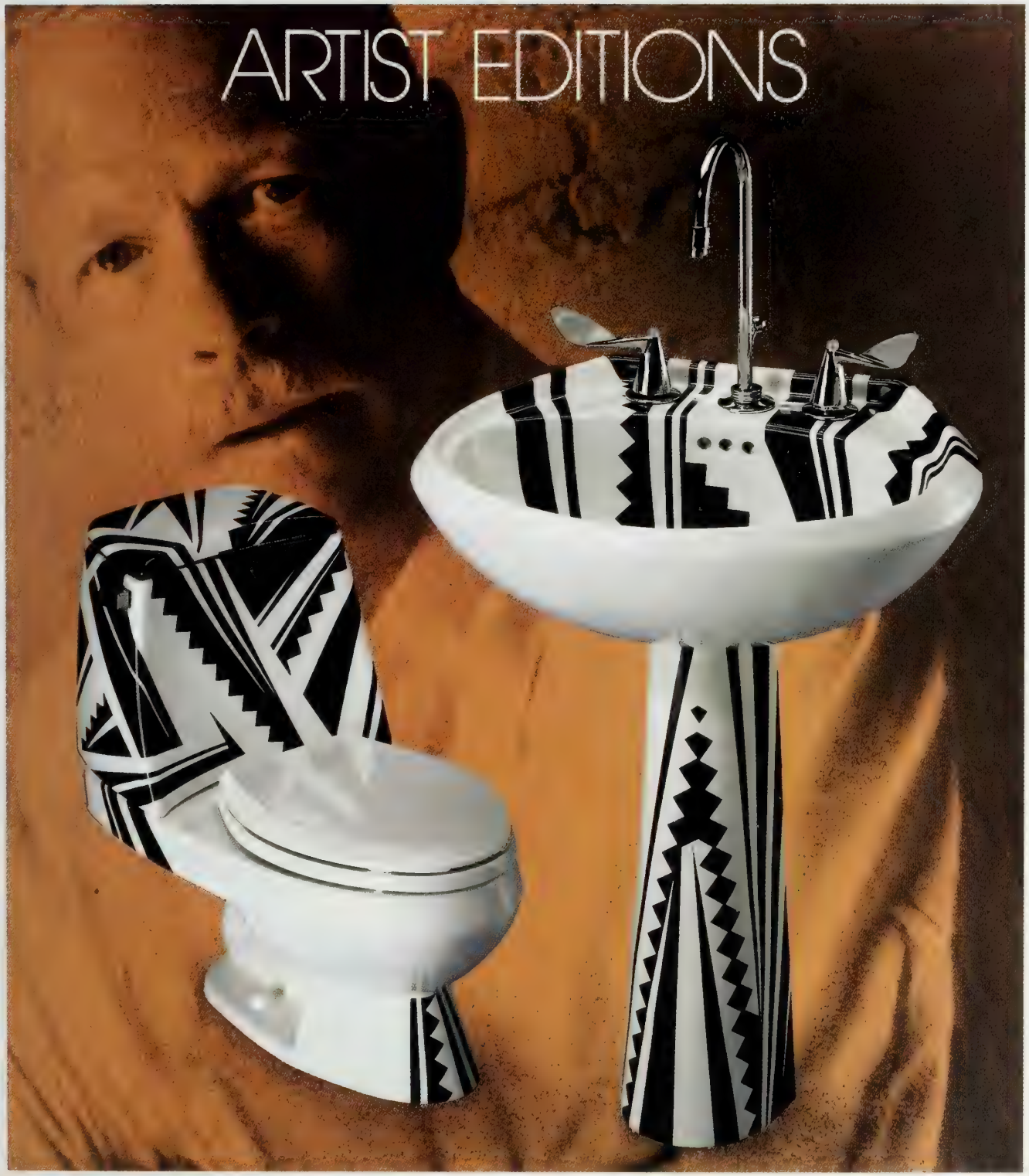
hooked on polo. It's become such a big sport up here that we're almost outgrowing the Santa Barbara Polo and Racquet Club fields. I guess Palm Beach is still considered the polo capital of the country, but they may not hold that title for long."

The Firestones seem to have a quiet way of seeing to it that their personal pleasures and good fortune benefit others. They recently organized a celebrity polo match to help raise money for St. Marks in the Valley Episcopal Church in nearby Los Olivos, where Brooks frequently serves as a lay reader. The couple had been the guiding force in building the church, and it was now in need of an adjoining wing for meetings and social functions. As the daughter of an English clergyman, Kate Firestone is familiar with ecclesiastical shortfalls.

The charity match was to be preceded the night before by a dinner and dance for 130 in the barn and stable quadrangle on the ranch. The day of the festivities, the Firestones sorted out some of the tasks that lay before them. In a few minutes he would be heading for the polo field to be sure it was in good shape and to chalk the field stripes. On the way back he had to stop at the church to pick up the buntings the decoration committee was making for the barn. She would see to cutting and arranging the flowers and setting up the tables.

The polo fete was catered, but normally Kate Firestone does all her own cooking, and her post-hunt breakfasts more than make up for any disappointments of the chase. Following up on her culinary skills, she is an active member of the American Institute of Wine and Food, founded by the Firestones' good friend and Santa Barbara neighbor Julia Child. Kate is still involved in her first love, ballet, and has choreographed musicals for the local high school.

Enologists and critics are always complimenting the couple on how honest and well balanced their wines are. The same can be said for Brooks and Kate Firestone's way of life.□

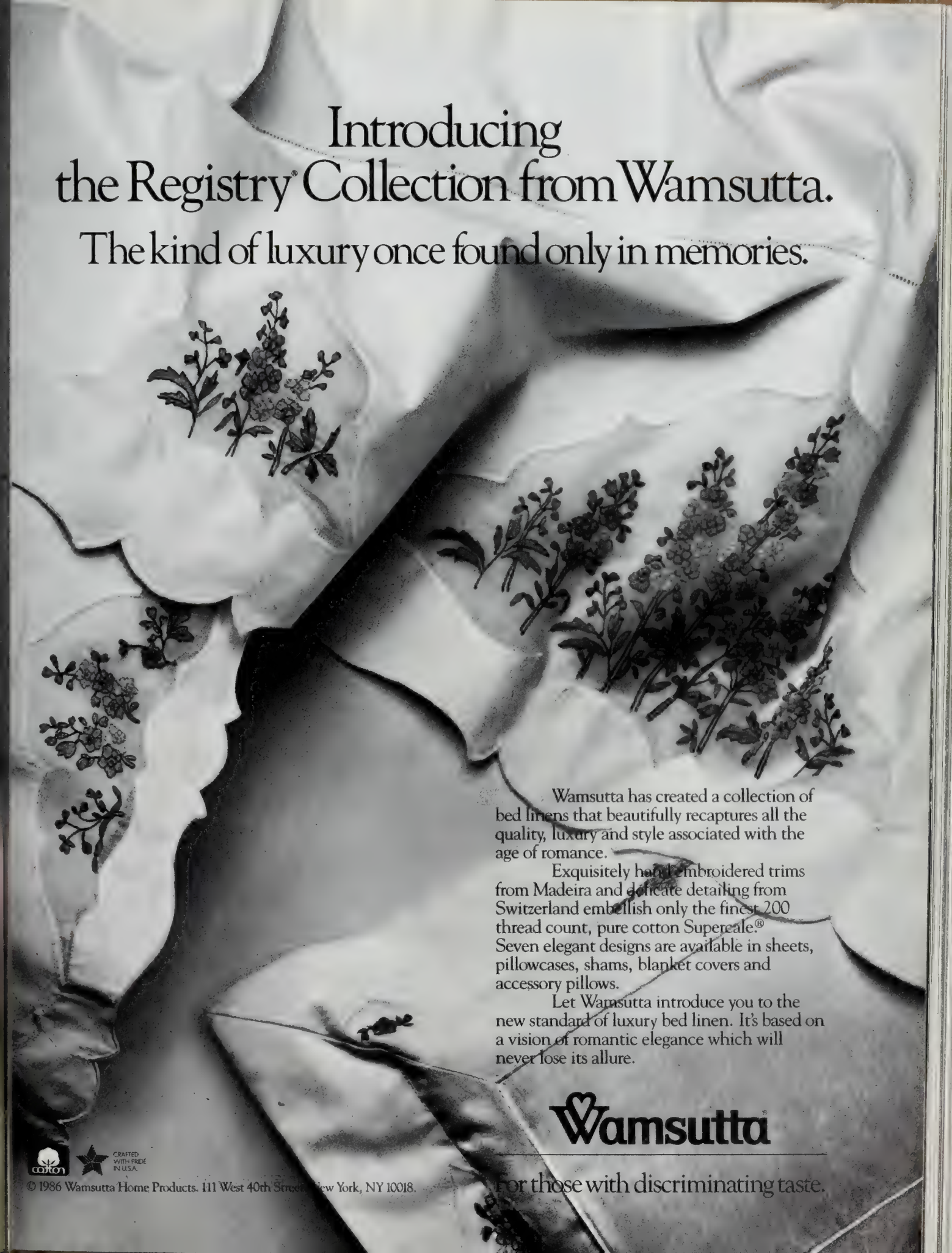


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Therien's Imaginative Touch

By Howard Junker

OVER THE PAST FEW YEARS, the center of the interior design trade in San Francisco has moved from the ornate Gold Rush buildings of Jackson Square near Telegraph Hill to the raw, wide-open factory district much to the south, Showplace Square at the base of Potrero Hill. Therien & Co., an eminent dealer in antique furniture and accessories, had at first bucked this trend, opening a gallery in, of all places, the heart of the downtown area, just off Union Square; only recently was a second gallery opened in the by-now de rigueur Potrero neighborhood.

Says Therien president Robert Garcia, "We feel fine antiques should be represented as part of the fabric of life in the center of the city. That's the European way, of course, and the way in New York also, where there's a vital mix—couture, art, furniture, all interrelated and involved with each other. Here in San Francisco things have always been more isolated. In fact, even today it's probably fair to say that most visitors who come to the city never make it out to the design center."

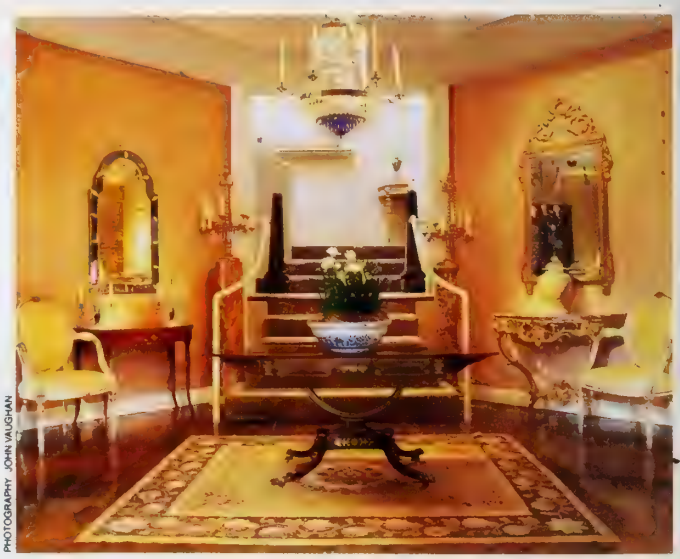
Therien makes it easier for its clients to negotiate the mile and a half that separates its two showrooms by providing a car and driver. And the visitor fortunate enough to arrive in midafternoon is served tea and scones.

Downtown, with space limited and the passing crowd definitely part of the invited audience, the emphasis is frequently on smaller pieces and accessories. The firm is particularly known for its interest in Old Sheffield plate and in period lighting, especially chandeliers and tole lamps. Also on display are such contemporary pieces as the Split Column table, whose round glass top is supported by a massive stone column that has indeed been split into two off-center sections.

The hallmark Therien pieces—spectacular, recherché—are also very much in evidence: a Régence commode, a pair of Empire bronze gueridons, a twelve-panel coromandel screen, a *shodana*, or Japanese scholar's cabinet. "Lacquer happens to be one of my passions," says Garcia. "We would acquire these pieces for our own pleasure even if no one else appreciated them."

Offering the client a range of choices is the basic premise at Therien. Says Robert Garcia, "We're always looking for pieces that stimulate the imagination, that represent a new way of looking at things."

Therien has been among the first to explore Russian imperial and Scandinavian pieces. "It's a question of availability, of course," Garcia acknowledges, "but these pieces, though they may lack the obvious importance of their



PHOTOGRAPHY: JOHN VAUGHAN

A wide range of antiques and accessories, from Continental furniture to Japanese lacquer, can be found at Therien & Co. in San Francisco. ABOVE: A circa 1780 Swedish chandelier illuminates the entrance hall, displaying a Regency rosewood sofa table with inlaid brass decoration and a pair of George II armchairs. BELOW: Gallery president Robert Garcia (standing) and partner James Huseby.



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Therien's Imaginative Touch
continued from page 238

French equivalents, are nevertheless often quite subtle in beauty and of great quality."

He cites a late-eighteenth-century mahogany Swedish dressing table with an adjustable shield mirror and a rectangular top that is "made in the Hepplewhite style, but Hepplewhite would never have put it together in quite this way. It's the product of a German cabinetmaker, F. A. Eckstein, who was simply trying to show what he could do. I find the cross-fertilization of cultures it represents absolutely fascinating."

Another Swedish piece, a *secrétaire à abattant* in the Louis XVI style, strikes Garcia as being a "a bit naïve" but nevertheless "warm and especially charming because its pale birch veneers give such a sense of Sweden."

"We feel fine antiques should be represented as part of the fabric of life in the center of the city. That's the European way, of course."

Therien, it is quickly apparent, takes pains not to present itself as recondite house of treasures, a bastion difficult of access. Its downtown display window confirms this observation. Several months ago, a mise-en-scène prepared by Garcia offered a pair of Old Sheffield plate candlesticks on a gilded Georgian table, an almost austere ensemble set on a wide roll of gray paper looped down from a stepladder as if to provide the backdrop for a photographer's shoot.

Robert Garcia's sense of style began to develop during his first job, in the design department at Gump's, the fine department store just a few blocks away. In the late fifties he worked there for the legendary Eleanor Forbes.

"Miss Forbes," he recalls, "was a very dogmatic woman. One did things her way and no other, but you learned the basic skills. She was one of those tangible links with interior design as it had been practiced in the twenties and thirties. She ran a full-blown design studio, and I don't think many people realize what that means. We designed—*she* designed—all of our furniture. I drew it up full scale. If a sofa was seven feet long, the drawing was seven feet long, and everything, down to the smallest pleat, was indicated."

Garcia continued his apprenticeship with stints as a project manager with the architects Whisler-Patri in San Francisco and then as an assistant to Mark Hampton at McMillen, Inc., in New York. To complete the cycle, he returned to San Francisco, to a small antiques shop, which in the course of things came to be owned by a corporate giant. When this giant was itself taken over by an even





TOP: A circa 1725 gilded Régence trumeau reflects a late-18th-century Continental mahogany poudreuse paired with a Sheraton-style armchair. At right, an 18th-century-style French grisaille overdoor. ABOVE: On an Italian side table rest, from left: a 16th-century Indian architectural fragment of a Buddhist deity, a 3rd-century Indian stone head and a K'ang Hsi marble head.

continued on page 246

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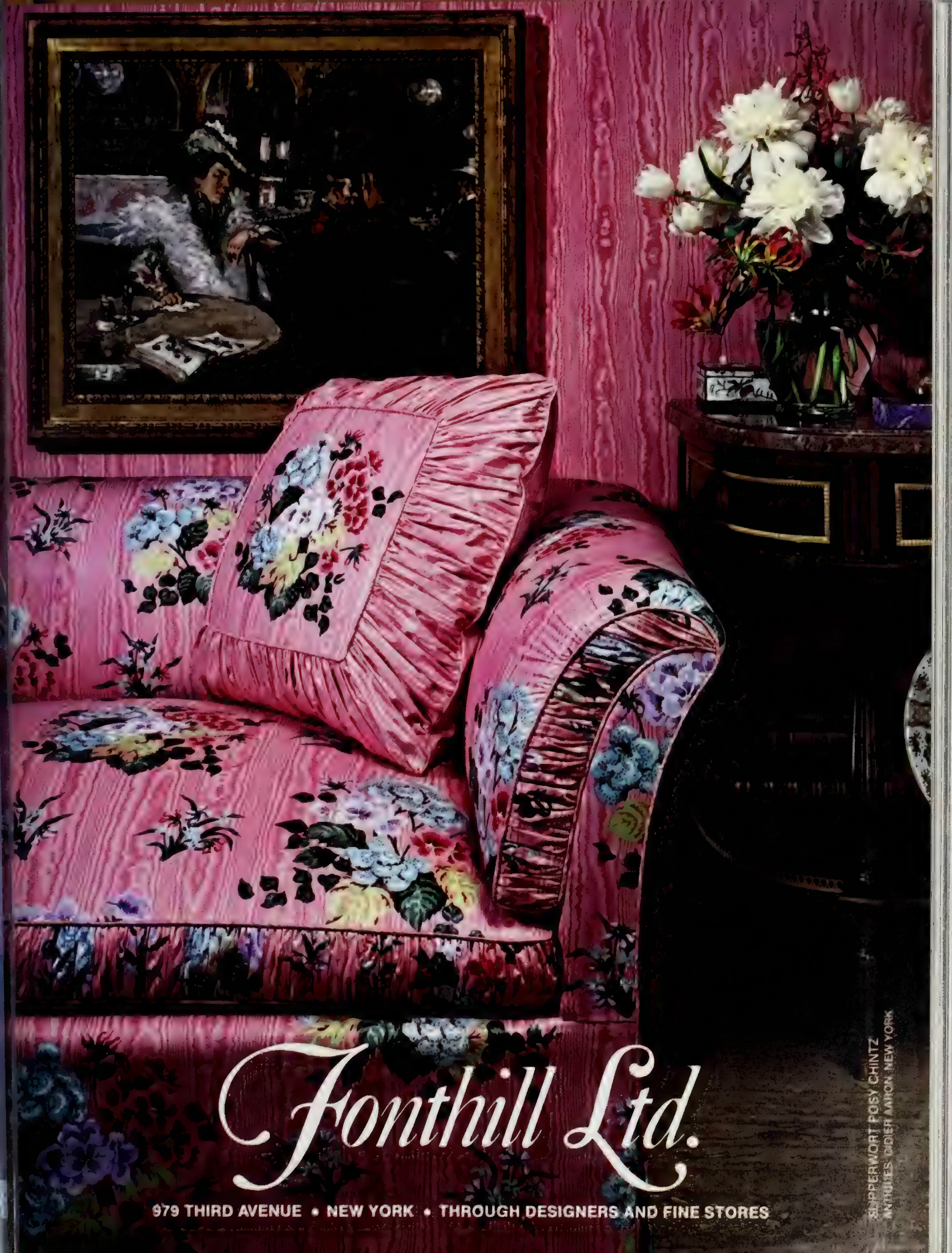
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Therien's Imaginative Touch
continued from page 242

larger one—one that showed no interest in furniture whatsoever—Garcia, James Huseby and the other partners seized the opportunity to become entrepreneurs and bought the business. Then, says Garcia, "we began the slow process of developing an inventory of fine pieces."

The new showroom arose in the shell of a two-story building that had previously housed a generator-rewinding factory and, on the top floor, an art school. Its layout is intended to be reminiscent of an eighteenth-century Continental townhouse. The entrance, by way of a porte cochere featuring stone lions and obelisks, opens onto an octagonal foyer. As a centerpiece, a nineteenth-century rosewood table stands beneath a six-candle Swedish chandelier.

To the left of the foyer is a showroom containing such pieces as a gleaming Consulate fruitwood games table; to the right, another showroom containing serious pieces along with such amusements as a Swedish multipurpose folk chair that converts to a round table when the back is folded down. At the rear of the ground floor is a trellised and cobbled garden room featuring another Therien specialty: antique stone urns, mantelpieces and fountains.

From the foyer rises a grand curving staircase; it implies, correctly, that the major rooms, as in the European style, are above. Ascent is slowed by the need to admire, on one landing, a fragment of a Roman marble column, hollowed out and carved into a fountain in the seventeenth century. On the next landing, progress is again arrested by a pair of late-eighteenth-century amphora-shaped Derbyshire spar urns. "This vein of spar," notes Garcia, "gave out within a short time; even then it was extremely rare to get pieces of this size."

Upstairs, what would be called the drawing room in a private house is splendidly lighted by tall windows. The idea is to present furniture in an intimate and realistic setting, to assist in the visualization of how it might appear in a private home. For each piece given serious consideration by a client, a memorandum is provided: a detailed written description supplemented by a photograph.

All this is done as a courtesy, although it would seem that the mind's eye would not easily lose sight of such wonders. From the extravagant to the merely delightful, from the challenging piece that would tempt a scholar-collector to the readily accommodating piece that has already endured much loving use, Therien & Co.'s selections do not quickly fade from memory.□

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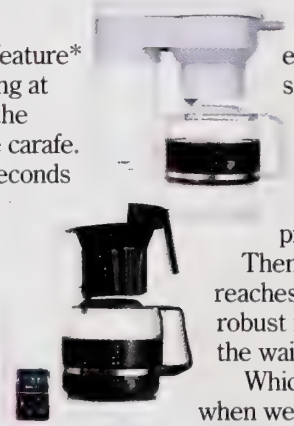
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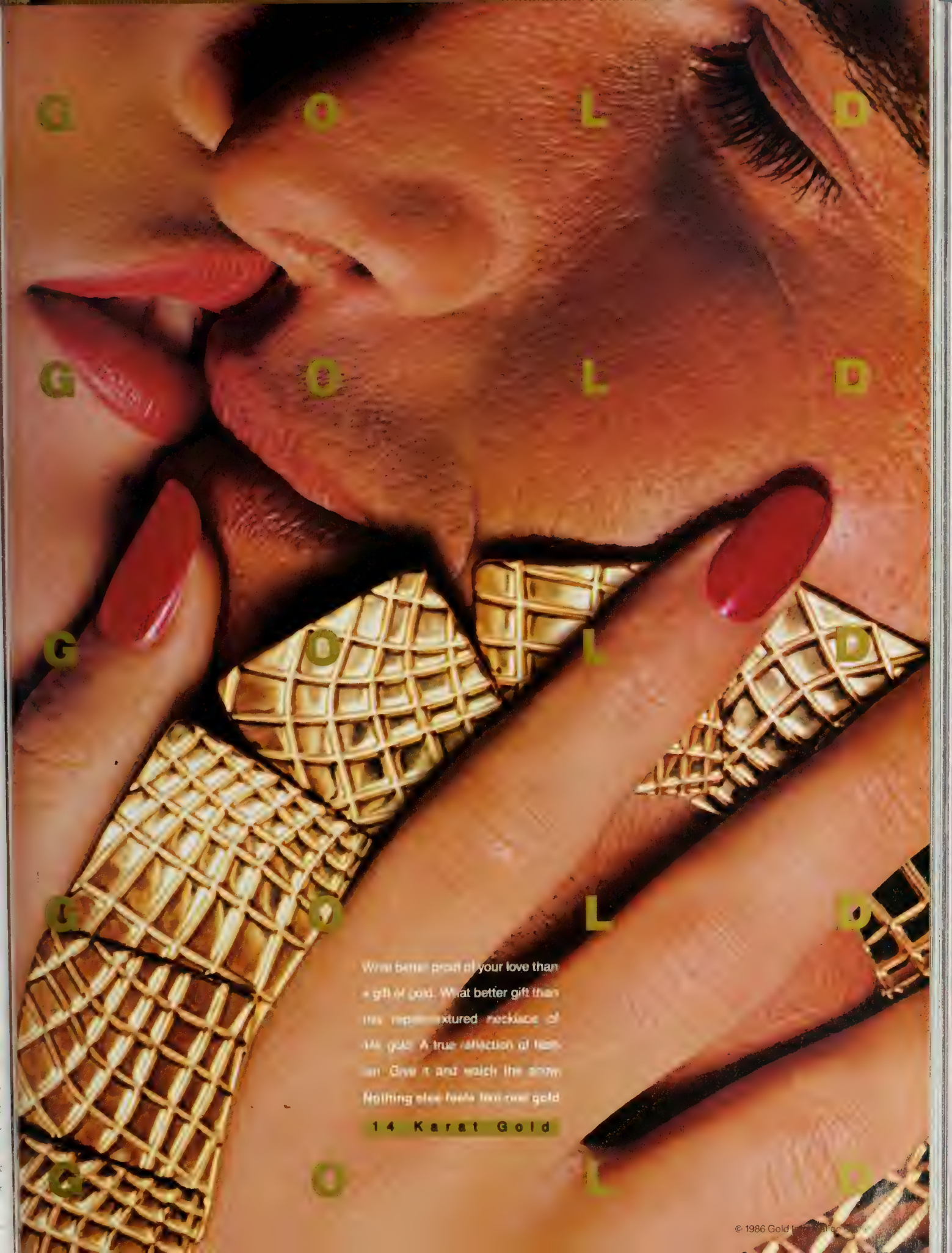
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Which is where we left off when we were interrupted.



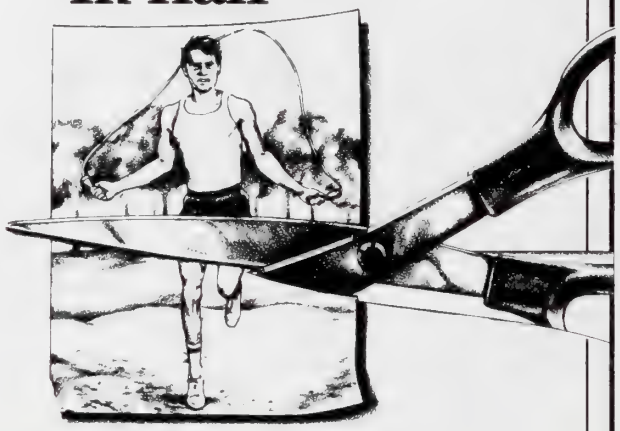
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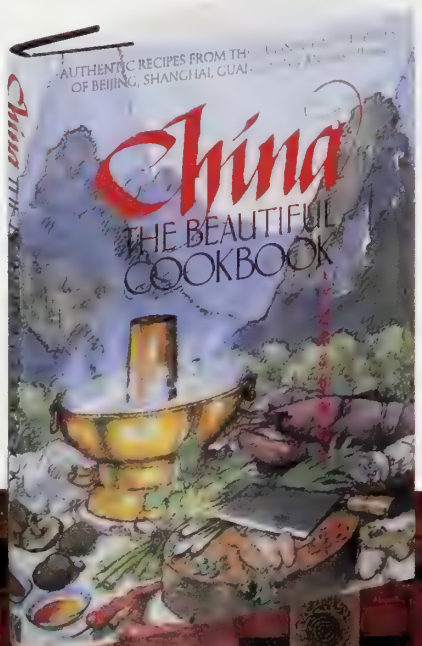
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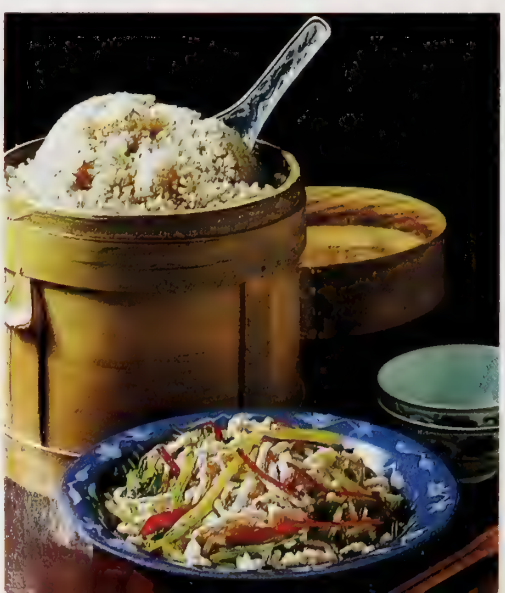


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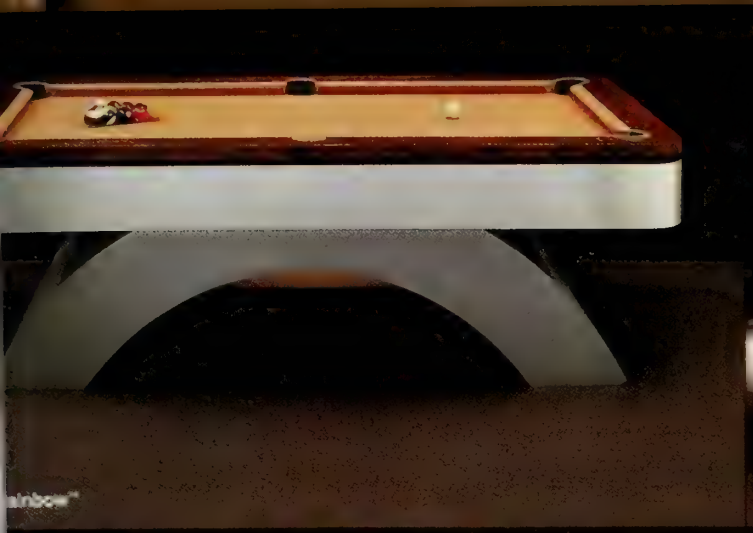
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The Magic of the Moment

By Elizabeth Lambert

"A ROOM SHOULDN'T look as though it will be there forever and ever," says English designer Nicholas Haslam. "It must be so well made that it *could* be there that long, but it mustn't look it. I like rooms that look ephemeral, theatrical, as though dressed up just for one night, just for you. Oliver Messel could do that. So could John Fowler. Others try for the same effect but end up with something that only looks like a minor country house."

Haslam's curtains look like decorations put up for a celebration, then forgotten. And he welcomes a bit of dust because it makes the folds hang more richly and then they look even more like carved wood. This is a here today, gone tomorrow lavishness, a seemingly quick pinup job, but the effect is no accident. Those billows, drapes and puffs around the windows and doors have been carefully planned. The art is in making certain they don't look it.



PHOTOGRAPHY: DERRY MOORE

Carefully arranged loops of nautical rope sprayed silver and a generous sweep of silk create a theatrical mock-up of a portiere in Nicholas Haslam's London showroom. The marbleized Louis XVI-style plinth surmounted by an urn adds to the designer's Neo-Baroque composition.

Since no one else would understand what he wants, Haslam is up and down the ladder himself. Armed with elastic bands, pins, tacks, hammer and sewing thread, he will pinch, gather and tweak yards of fabric into shape. There's no system. One side of the window may be different than the other and two windows could be different from each other. He knows it's right when he sees it, and when that moment comes, seamstresses arrive and convert his effects into something that is structurally more permanent without losing any of the magic of the temporary.

Haslam does the colors himself, too, smudging and blotching paints across a sample board to get what he wants. Professional painters carry on from there, and he hopes the clients will be out of town when they do because the base coat can look a bit odd as he tries to capture the "murky pastels" he likes so much—a coppery-silvery-mauve or a hyacinth-pewter. Someday he'd love to paint a ceiling "all the colors of a black eye, a real whopper" or to find silk the shade of old blue jeans. He also likes the dry chalky finish of paint formulas used in the eighteenth century, particularly the look of distemper mixed with pig's blood, although that's a little difficult to organize these days.

There is an air of festivity about his style; his rooms look ready for a big night and a good time. He ought to decorate for parties, but seldom does. "There's never enough time or money to do it properly," he says. But when he recently obliged a friend by decorating for her daughter's wedding, he managed to turn a dreary

continued on page 254





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The Magic of the Moment

continued from page 252

village hall in Oxfordshire into a blue pavilion set with masses of candlelit false mirrors, each framed by a profusion of cutout white paper oak leaves. All of this earned him a treasured fan letter from Nancy Lancaster, who thought that anyone who could transform that hideous place into a palace must be a genius.

Haslam's parents' house, Great Hundridge Manor in Buckinghamshire, was a strong influence on him. This William and Mary treasure house was brought gently to new life in the thirties by the writer and decorator Geoffrey Scott, the garden designer Cecil Pinsent and the architect Clough Williams-Ellis. "Those three were my first inspiration," he says. "Geoffrey Scott had just finished doing I Tatti for Bernard Berenson, and everything he did for my parents was influenced by the Renaissance. In the hall there was a great table with bulbous legs, and he pinned an emerald green velvet cloak edged with gold lace to the wall above it. Everything was huge—enormous sofas covered in white linen velvet; a vast canopied bed of peacock blue, gold and red, inspired by one he had seen in a painting by Carpaccio." That bed is now in the Victoria and Albert Museum.



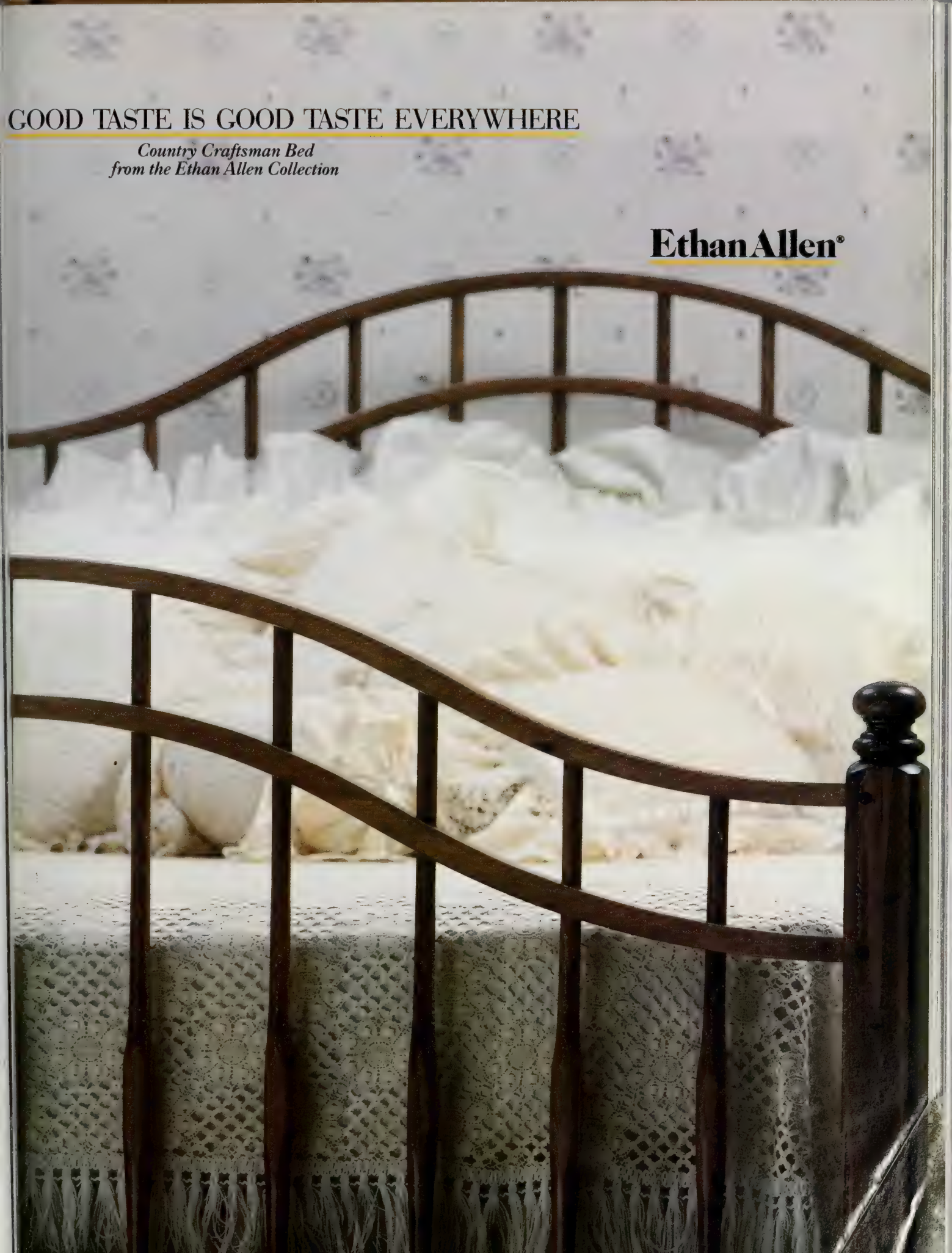
Haslam's own decorating began in his room at Eton, where he used paper ostrich plumes, fake ocelot-skin curtains and artificial grass for a carpet. Schoolboy Outrageous was the style, and it made quite an impression.

Richard Buckle's Diaghilev exhi-



TOP: In his office, Haslam produces watercolors to help clients visualize his designs. ABOVE: Revealing his distinctive taste in color, the showroom walls are treated in one of his "murky pastels"; he designed the fireplace and created its metallic finish by rubbing graphite into the molding and then lacquering it. The selection of furniture includes a Scandinavian sofa and round table.

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continued from page 254

bition in London in the fifties opened eyes with all its color and theatricality, elements that were not lost on Haslam. "When Billy Baldwin admired my living room in New York with its tiger skin on the stairs," he says, "I knew decorating was the thing for me, but it took a while to get to it. I had a ranch in Arizona and bred Arabian horses for four or five years. Then I went to California."

Sometime during all that, a friend who had seen both the New York living room and the Arizona ranch said, "If ever I get a house in London you must come and decorate it for me." In 1971 the friend got a house, and Nicholas Haslam has been decorating in London ever since.

He admires American designers. "They're the ones who, in a sense, really invented the English country house look," he says. "It didn't begin with Edith Wharton, who wrote about how things were done in the past, but with Elsie de Wolfe, who was first with the really new ideas like banquettes, coffee tables, the color beige. I also really like the work of the firm McMillen. American rooms from the twenties, thirties and forties are astounding. They could have been done yesterday."

Nicholas Haslam does not admire English decorators who design what he calls "ditsy little prints with borders to match. English taste is in great danger. People ask, 'Does it match?' and that's fatal for decoration. What I want is something modern without being modern. To most people that means stainless steel, glass and modern appliances. Not to me. Those gadgets take too much time. By the time you've read the instructions, pushed all the buttons and cleaned the thing, you might as well have sliced the cucumber yourself."

Being modern, Haslam feels, means taking a fresh look at the past, translating what is classic into contemporary terms. "People think the past is nothing but restoration, and there

continued on page 259

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has been far too much scraping back to find the original color on the wall. Purism is a mistake and decorating can be incredibly dull as a result. It can also be incredibly expensive.

"The best effects in decorating don't relate directly to expense. I once planned a room in inexpensive striped cotton, and the client wanted



Because he felt that the arches of a client's entrance hall needed "more visual bulk to hold them up," Nicholas Haslam encased a column with a fiberglass Atlantean figure.

the same thing but in silk. It just didn't work. When you start watering down an idea the spirit goes from it.

"Which is not to say that decorating isn't expensive," he continues. "Of course it is. It always has been and it always will be. But these days furniture doesn't have to be wildly expensive. I long to take one of those heavy oak gateleg tables that go cheaply in the salesrooms and paint it with all the colors of a good bruise.

"It's a question of thinking beyond what is fashionable at any moment," says Nicholas Haslam, "presenting a whole new palette, as it were. People go on about things being the right period, but when it comes down to it, a room has got to look pretty. That's all that really matters." □



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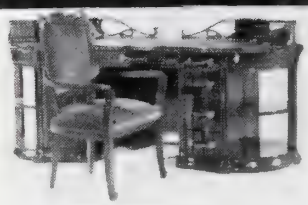
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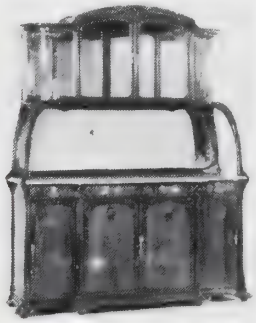
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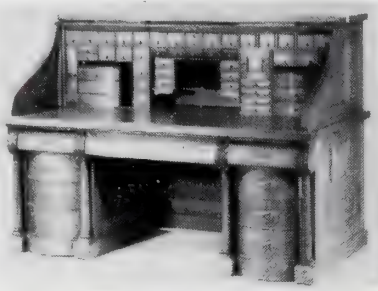
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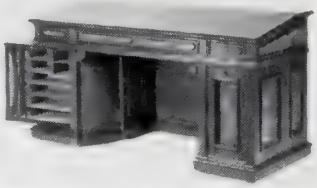
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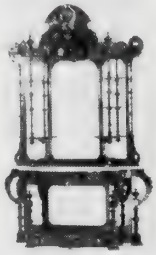
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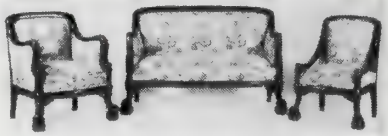
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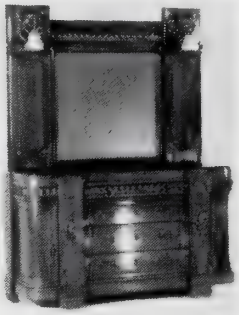
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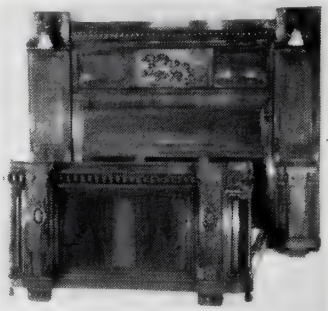
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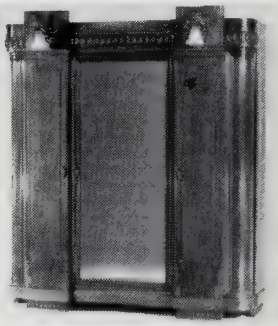
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*For more information on Rashid VRSS collision warning system, see *Popular Science*, January 1986.

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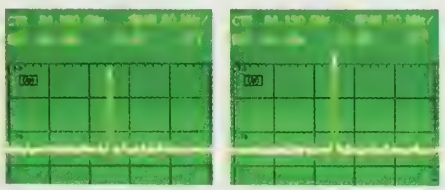


Figure 1: A digital spectrum analyzer scanning the entire width of K band can't see the difference between radar and Rashid.

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A Treasury of Design in Paris

By Charlotte Aillaud



DERRY MOORE



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COURTESY MARIE HÉLÈNE DE ROTHSCHILD

THE MUSEE DES ARTS Décoratifs in Paris owes its existence to a lottery. By 1887, when the lottery was held, France's cultural establishment had for years been eyeing the Museum of Ornamental Art in London, established at Marlborough House in 1852 (and installed after 1909 in the Victoria and Albert Museum). France possessed an immense heritage of decorative art equal to England's but lacked both money to finance a museum and space to house it.

The lottery solved the problem of finance; the problem of space remained to be tackled. The French senate came to the rescue of the newly founded Union Centrale des Arts Décoratifs—whose somewhat naïve aim was "to support the cultivation of the arts in France which seek the realization of the beautiful in the useful"—with its gift of the Pavillon de Marsan. The Pavillon, a gem of seventeenth-century architecture, was part of the Tuileries Palace designed by Louis Le Vau in 1659. Destroyed by fire, the Pavillon was rebuilt by Hector Martin Lefuel in the 1870s. The museum is now lodged in the restored building and the adjoining wing that connects it to the Louvre.

When, on May 27, 1905, French president Emile Loubet inaugurated the new museum, nearly everything on exhibit had been acquired through private donations. An exceptionally rich legacy came from Emile Peyre, a fashionable antiques dealer of the Second Empire period who willed everything he owned to the future museum. But, atypically for those days, the museum also actively sought loan objects from private collectors for temporary exhibitions.

The view from the museum's tall windows, which overlook the Tuileries, is one of the most spectacular in Europe. Yet despite the setting, as the years went by the museum sank into a kind of congenial torpor. There were still visitors—schoolchildren and elderly ladies for the most part—but a layer of dust settled over the drowsing collections as they waited for something to bring them back to life.

The rejuvenating process began in 1980, and after a five-year period during which the collection was closed to visitors, the Musée des Arts Décoratifs reopened in June 1985. Architecturally it has been restored to its original elegance, with over a hundred rooms filled with the nearly one hundred thousand objects that make up the permanent collection. And for the first time the decorative arts of the twentieth century have been given lively prominence. They are remarkably well represented, beginning with a collection of two hundred objects from Samuel Bing's L'Art Nouveau, the Paris shop that gave the movement its name in 1895. Visitors can also admire the private apartment of the couturiere Jeanne Lanvin just as it appeared to the painters, musicians and society figures she entertained there every Sunday.

Other exhibits include the seventeenth- and eighteenth-century rooms, which are especially successful at

Recently renovated, the Musée des Arts Décoratifs in Paris is enjoying a renaissance of public interest. TOP LEFT: Delicate casting distinguishes a medallion from an early-18th-century rosewood armoire attributed to Charles Cressent. CENTER LEFT: Dated 1725, a Régence beechwood fauteuil is constructed *à chassis*—the back, seat and arms are removable. LEFT: In keeping with the tradition of patronage that has enriched the collection, Baroness Marie-Hélène de Rothschild hosted a dinner for the reopening of the museum. With her is museum president Robert Bordaz.

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JOHN GILBERT GRAHAM (JOHN GRAHAM-GILBERT) 1794-1866

"Young Lady and Her Brother" Oil on canvas, Signed and dated 1858, Size: 76 x 50 inches (193 x 127 cm.)



EXHIBITED: The Scottish Royal Academy, 1859, no. 198

NOTE: In 1834 Graham married Mrs. Gilbert of Yorkhill and assumed the additional name of Gilbert which he used as an exhibitor after 1842.

His painting *Young Lady and Her Brother* is a portrait of Miss Anne Barclay, full length, in a white dress, with her brother, Robin, beside her in Highland dress.

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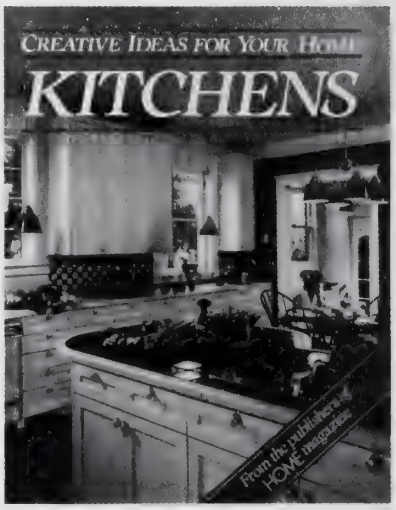


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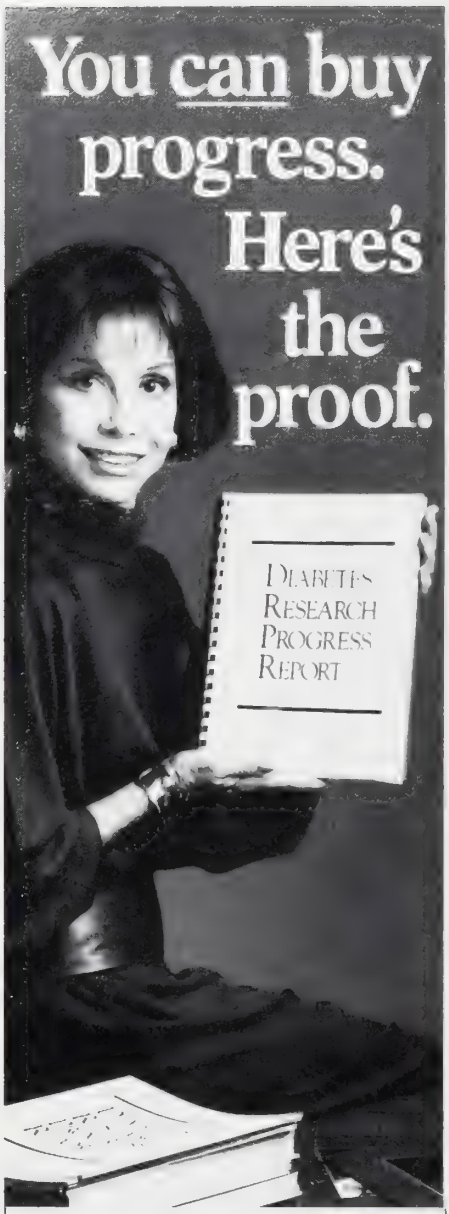
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A Treasury of Design in Paris
continued from page 264

showing furniture and objects to their best advantage. The rooms provide an overview of the decorative arts of these periods, with red and gold brocatelle and rosy-gold damask lining the walls. The fabrics, woven in Lyon, were inspired by antique samples.

Throughout, there are examples of wood paneling from the early seventeenth century to the Régence, the handsomest among them taken from the palaces of Versailles and Marly. In one room there is an astonishing console table that shows how woodworking experiments in the latter part of the reign of Louis XIV and the subsequent Régence period led to the Rococo style. The exceptional quality of its gilding and the virtuosity of its carving make this table one of the museum's key pieces.

The newly restored Louis XVI rooms contain a great quantity of porcelain, ranging from Rouen soft-paste pieces, to masterworks from the Chantilly factory founded by the prince de Condé in 1725, to rarities from the royal factory at Sèvres.

The late eighteenth century is further represented by furniture from two of the most celebrated *ébénistes* of the Louis XVI period, Jean-François Leleu and Jean-Henri Riesener. There are also several imaginary landscapes by Hubert Robert, and one of the largest collections of French silver—from the seventeenth as well as the eighteenth centuries—in the world.

The First Empire rooms feature the imperial throne designed by Percier and Fontaine for the Chamber of Deputies, Georges Jacob chairs and Thomire bronzes, while the French Restoration and Second Empire rooms reveal taste that was becoming steadily more eclectic.

Private donations resulting from personal relationships have always



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Red and gold brocatelle woven from an antique sample provides a backdrop in an 18th-century room. Among its treasures is a grouping of carved and gilded furniture, including a Régence table flanked by walnut torchères. The Rouen faïence vases sit atop lindenwood brackets centered by a matching looking glass. A Pierre Puget bronze depicts the abduction of Helen of Troy.

continued on page 270



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MUSEE DES ARTS DECORATIFS

continued from page 268

been a cornerstone of the collection. One former deputy curator, Jacques Guérin, obtained a bequest from a certain countess of the aristocratic Faubourg Saint-Germain simply by taking tea with her regularly. The countess's will read: "For the Musée des Arts Décoratifs, my commode signed *Migeon* in memory of Jacques Guérin and in recognition of his assiduous attendance at my monthly third Fridays for forty years."

Today's curators scarcely have the time to sip tea so profitably with prospective donors, and today's aristocracy has different ideas about giving. But in the domain of donations, the museum retains its singular character. For the inauguration of the newly renovated rooms, for example, the baroness Marie-Hélène de Rothschild organized an elaborate dinner that was the highlight of last year's social calendar in Paris. It is quite likely that this exceptional evening, which attracted not only Paris society but also an international collection of the baroness's friends, did as much for the museum as Guérin's four decades of fidelity to his countess's teas.

Last February the museum opened its newest annex, the Musée des Arts de la Mode. The fashion museum's accomplishments—showing clothes from all periods in an ever-changing series of very theatrical exhibitions—have created a sensation.

Under the guidance of museum president Robert Bordaz and head curator François Mathey, with the assistance of Pierre Bergé, head of the Chambre Syndicale de la Haute Couture Parisienne, an outstanding administrative board watches over the museum. Its members include Mme Claude Pompidou (widow of the late president Georges Pompidou), Baroness Marie-Hélène de Rothschild and Mme Hélène David-Weill. They and the rest of the board are vigilant in seeing that the dictum of a past member is respected: "Competition creates life, and this museum is competitive with any in the world. We work for it less out of duty than out of love."□





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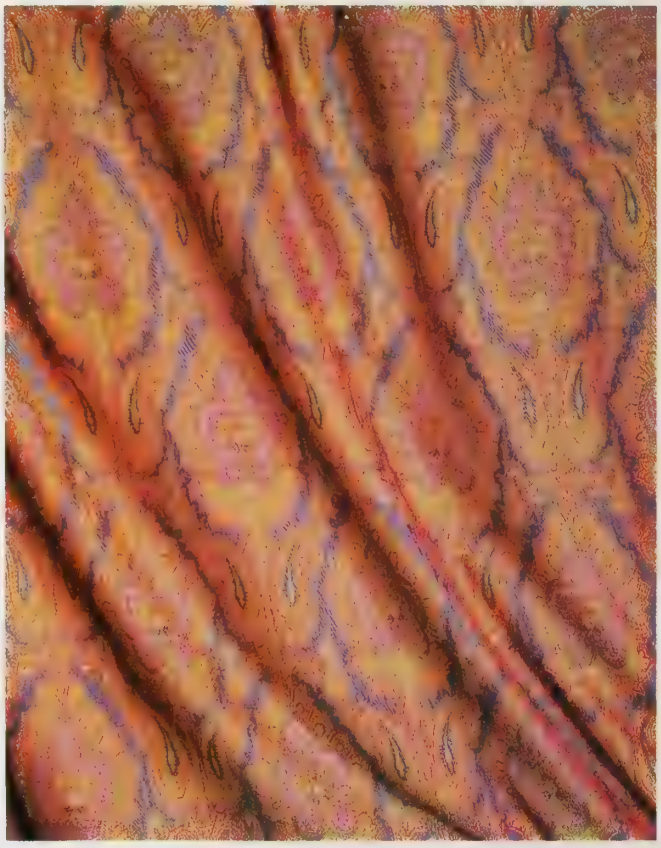
Fonthill—Romancing History

By Jeffrey Simpson



PHOTOGRAPHY PELICIANO

Wentworth, a Fonthill design based on document fabrics, recreates the look of a Victorian chintz with 19th-century floral motifs—roses, lilacs and lilies-of-the-valley.



A reproduction paisley from Fonthill's Etro Collection, *Palamur* is a wool and cotton weave. Seven other designs, all drawn from antique sources, make up the collection.

THE ENGLISH AESTHETE William Beckford, whose novels include *The Elegant Enthusiast* and the better-known romance *Vathek*, built himself a Gothick country house where he lived in mysterious seclusion. The name of the manor was Fonthill Abbey. "We chose that name for our company," says John Brewer, one of the three partners of Fonthill, "because Beckford was known for his collection of beautiful objects. It seemed auspicious."

Fonthill, a New York–based wallpaper and fabric firm, was founded in 1976 by Brewer, Douglas Pugsley and Kenneth La Croix. "It was a very large showroom with a very small product," Brewer says. "We had just fourteen printed wallpapers." But Pugsley and Brewer had worked in the design world for many years, and old friends such as Mrs. Henry Parish II, Robert Metzger and Billy Baldwin—for one of the last jobs he ever did—came to sample their wares. Ken La Croix's background in the corporate world complemented the partnership. The result was that the company began to grow quickly, and today clients like Cher, Harry Belafonte and Jay Rockefeller can find many up-to-the-minute adaptations of traditional styles at Fonthill.

All of their clients find Fonthill unusually accommodating. Once when some wallpaper had been hung and then found to be incompletely colored, the firm sent a painter to hand-color the pattern so that the owner could show off her new walls to guests that very evening. Another time, an elderly client told Fonthill she couldn't wait an entire year for a hand-blocked chintz to be produced—at her age she wasn't sure she'd be around to enjoy the results.

continued on page 280



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Fonthill—Romancing History

continued from page 276





LEFT: The Fonthill partners include, from left: Douglas Pugsley, John Brewer and Kenneth La Croix. ABOVE: *"Borgia Moiré,"* says Brewer, "would be appropriate on an 18th-century fauteuil or a Ruhlmann Art Déco settee." The design contrasts silk satin and moiré ribbed squares.

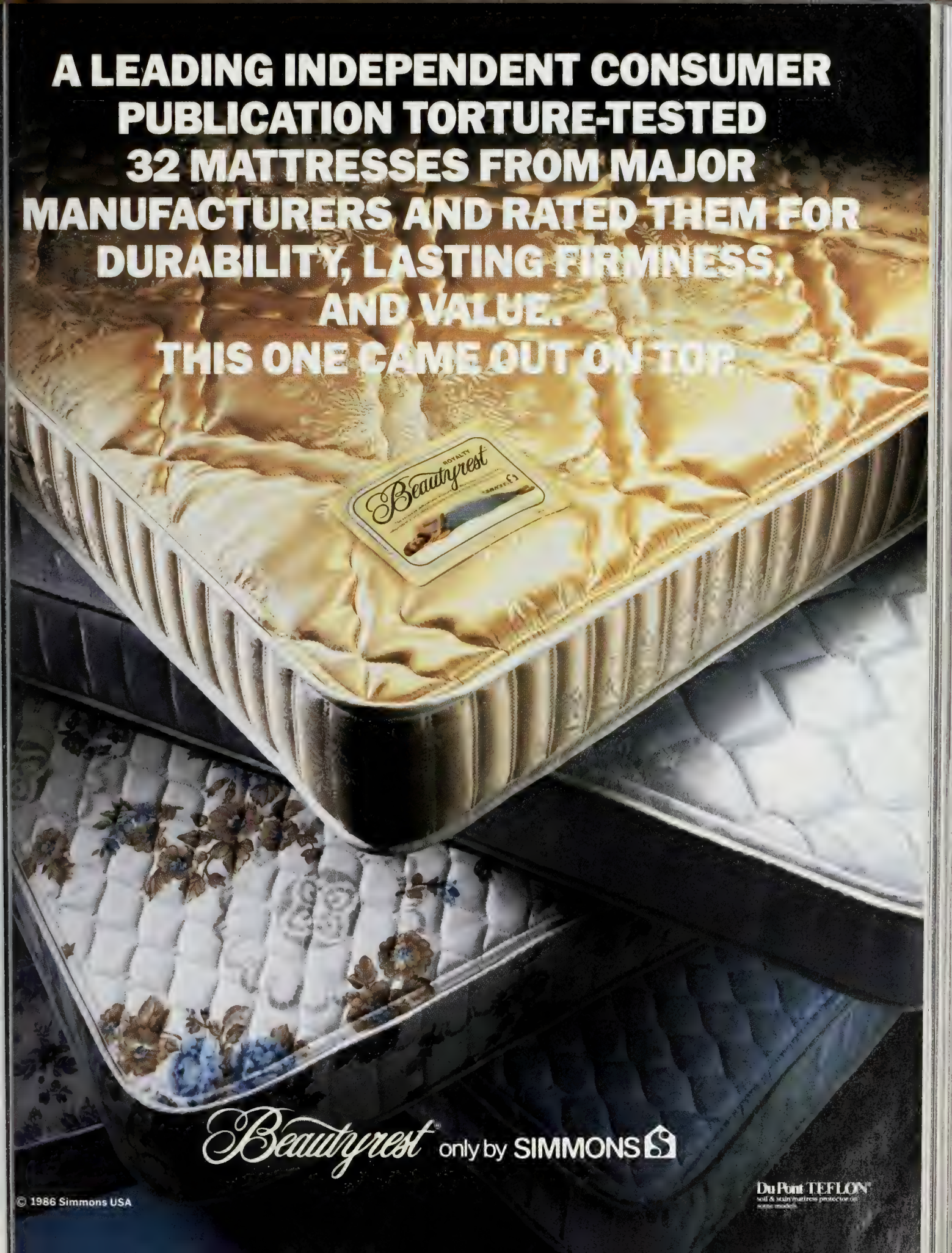
The firm had the project completed within a few months.

Although Fonthill wallpapers and many of the fabrics are made by contemporary methods, some fabrics are still traditionally printed. Hand-blocked chintzes are made in English workshops by craftsmen who stamp carved wooden blocks of varying sizes across the fabric to produce the design. Says Douglas Pugsley, "Some of our craftsmen specialize not only in the hand-blocking process itself but in particular designs. In one of our English workshops, there's a master craftsman who has been printing the same chintz every day for forty years."

The carved blocks used in the process have different surfaces—some covered with felt, some etched in copper, some carved in wood—and these give the image a look ranging from soft focus to a hard-edged precision. No new designs are being created on blocks, and the old blocks are repaired until they are regretfully discarded. "When a block finally breaks, that's it," says Pugsley, so some of Fonthill's hand-blocked prints become instant artifacts.

"But we're not in the museum reproduction business," John Brewer points out, "and that means two things. We use mostly contemporary methods, and we don't follow the antique originals exactly—we make changes that appeal to us. When we

continued on page 282


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IN THE SHOWROOMS

Fonthill—Romancing History
continued from page 280

decide to adapt a fabric, we have to get into the mind-set of the eighteenth or nineteenth century, whenever the original was made.

"One of the mills we work with in France has its headquarters in Paris," continues Brewer, "in a house that originally belonged to Jean Baptiste Colbert, finance minister of Louis XIV. In one of the offices is a huge old table, and when it's lifted up you can go below to a basement stuffed with old fabrics. The basement isn't open to tourists, but it does have a romantic history. There's a tunnel leading out of it that Colbert used when he wanted to get to the Louvre, where the king lived, and avoid creditors who were dunning him to pay the king's debts. Despite the dark and dirt of the place today, we find it fascinating, and the antique fabrics are glorious."

In further pursuit of history, the Fonthill partners have found an Italian mill that has a store of silk cravats dating back more than a hundred years. Fonthill has adapted many of the designs for a silk upholstery material called *Borgia Moiré*.

Recently Brewer visited a Viennese mill that wove material designed by members of the Wiener Werkstätte. "I found a design there Josef Hoffmann, one of the leading lights of the Werkstätte, had made for a traditional damask. It was completely unlike the modernist work he's known for. That is one of the most fascinating perceptions we've gained at Fonthill—the appearance of an old fabric may be no clue to its date at all. The eighteenth century began a romance with the ancient world following the discovery of Pompeii in 1748, and nineteenth-century technology freed designers to recreate Gothic, Renaissance and classical revival styles as they saw fit."

At Fonthill history is seen as a banquet for the discriminating to choose from, and it seems quite likely that if William Beckford of Fonthill Abbey could pay a visit, he would find his manor's namesake doing him proud. □

Meadow Song



Shown here: Stripe No. WBD 8021; Border No. WBD 8001; Dado No. WBD 8031; Fabric No. FBD 8011.

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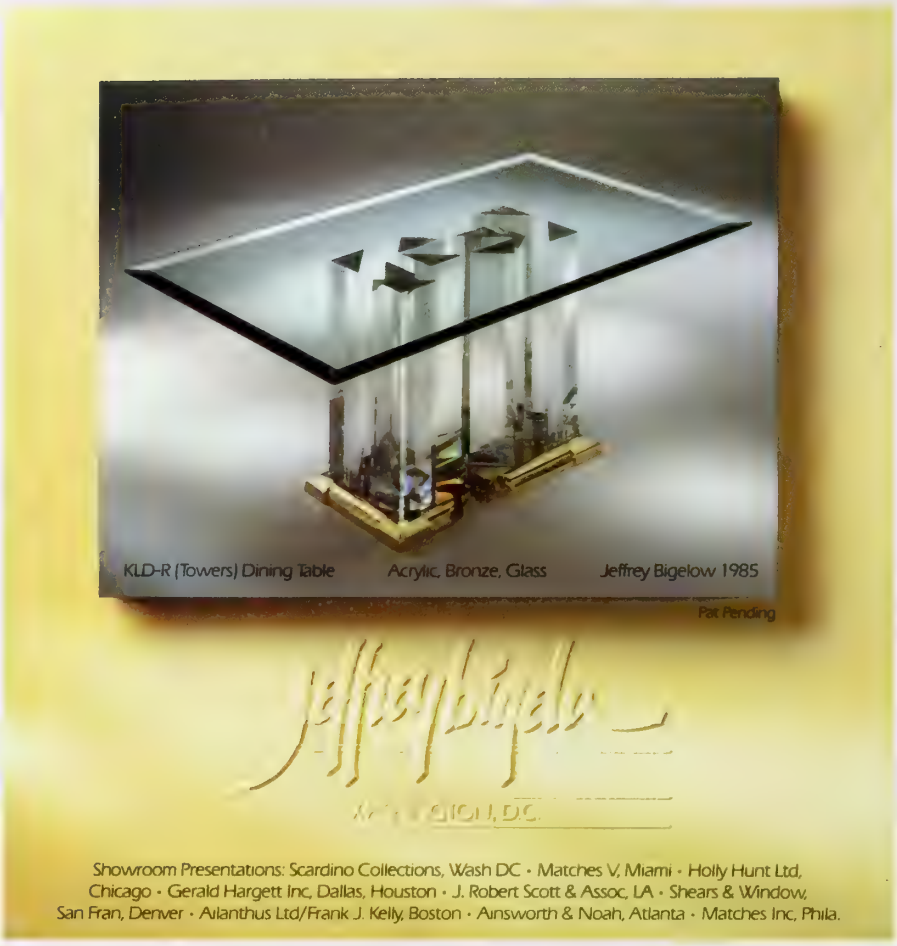
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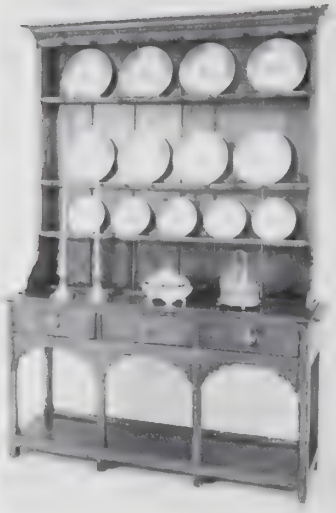
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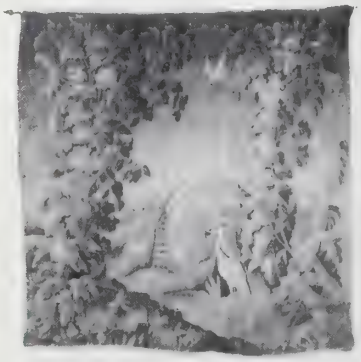
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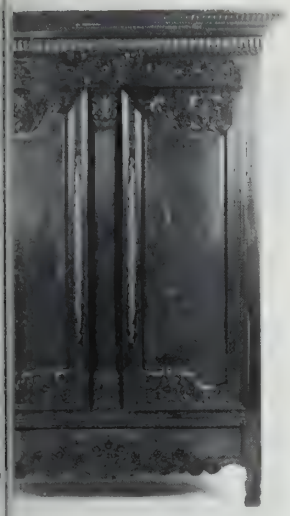
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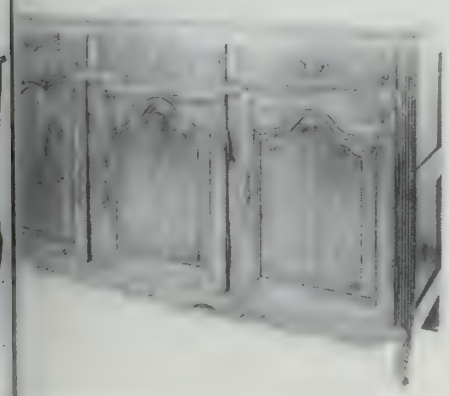
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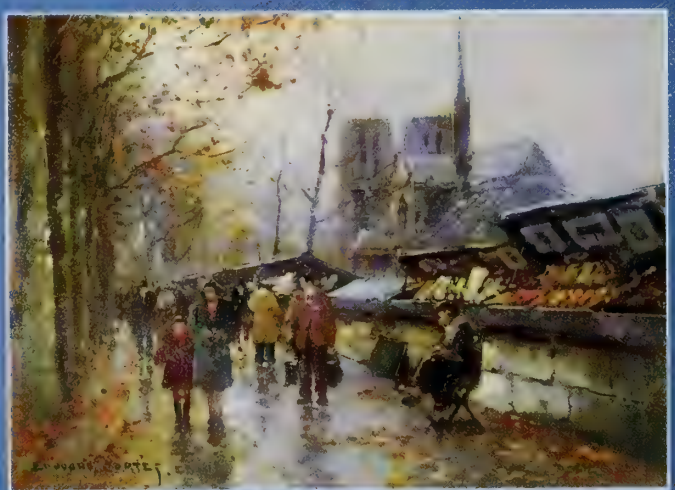
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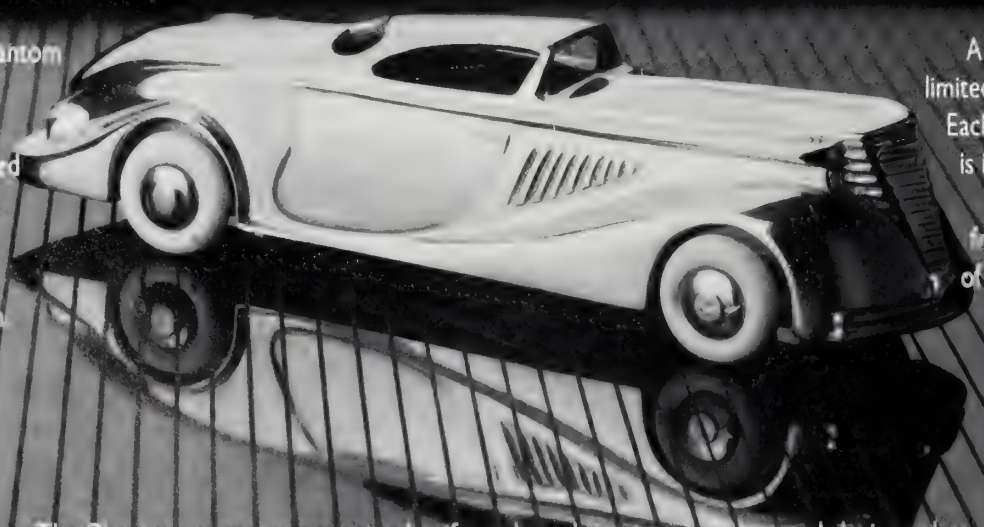


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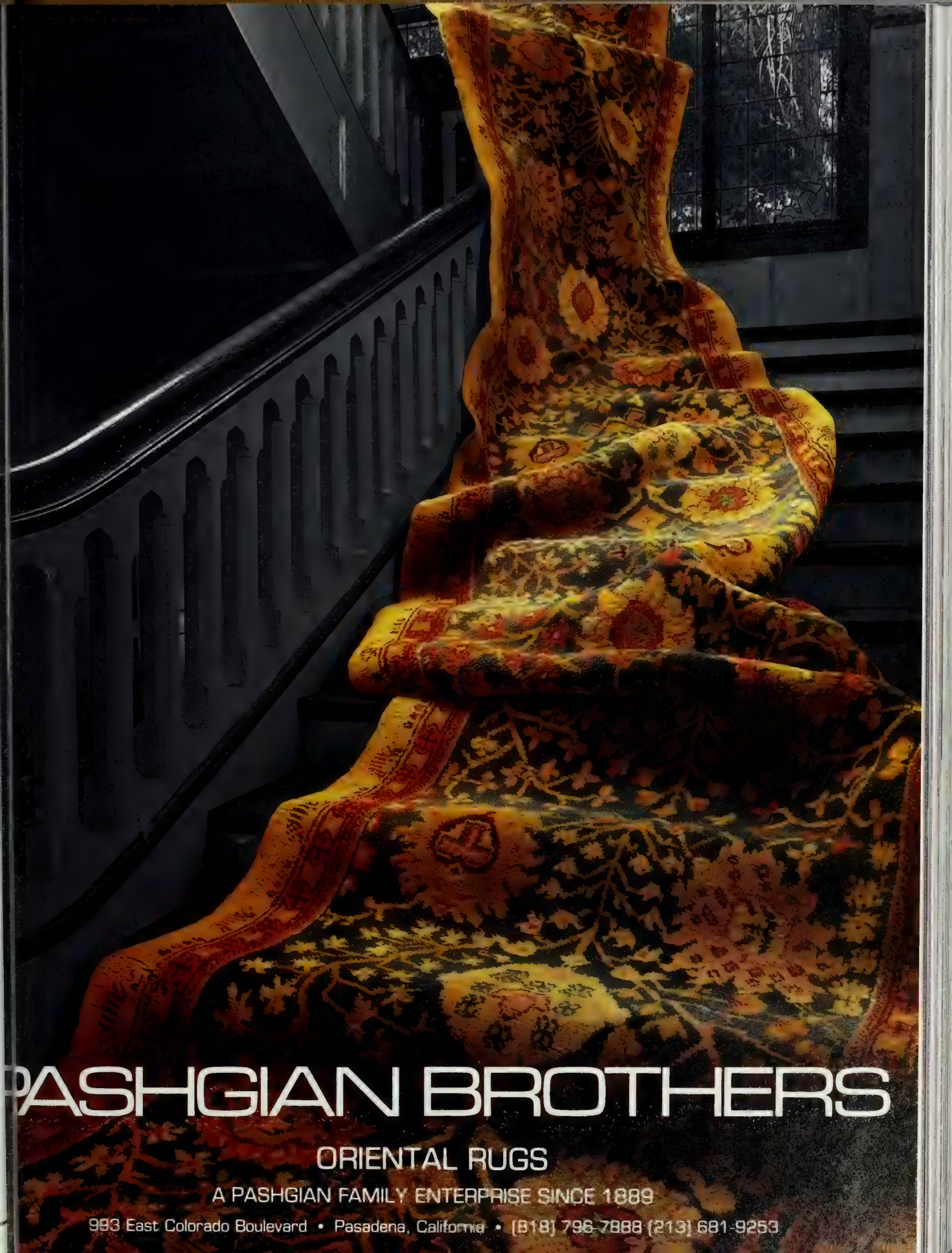
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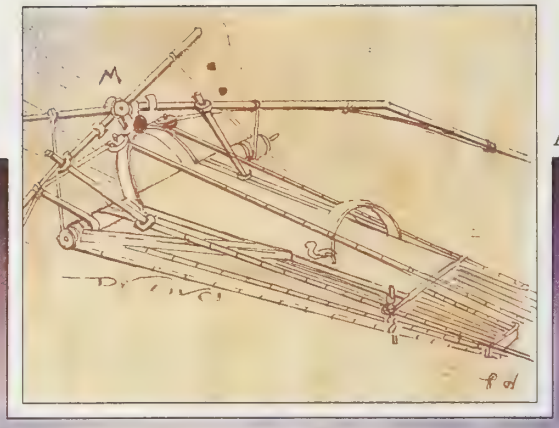
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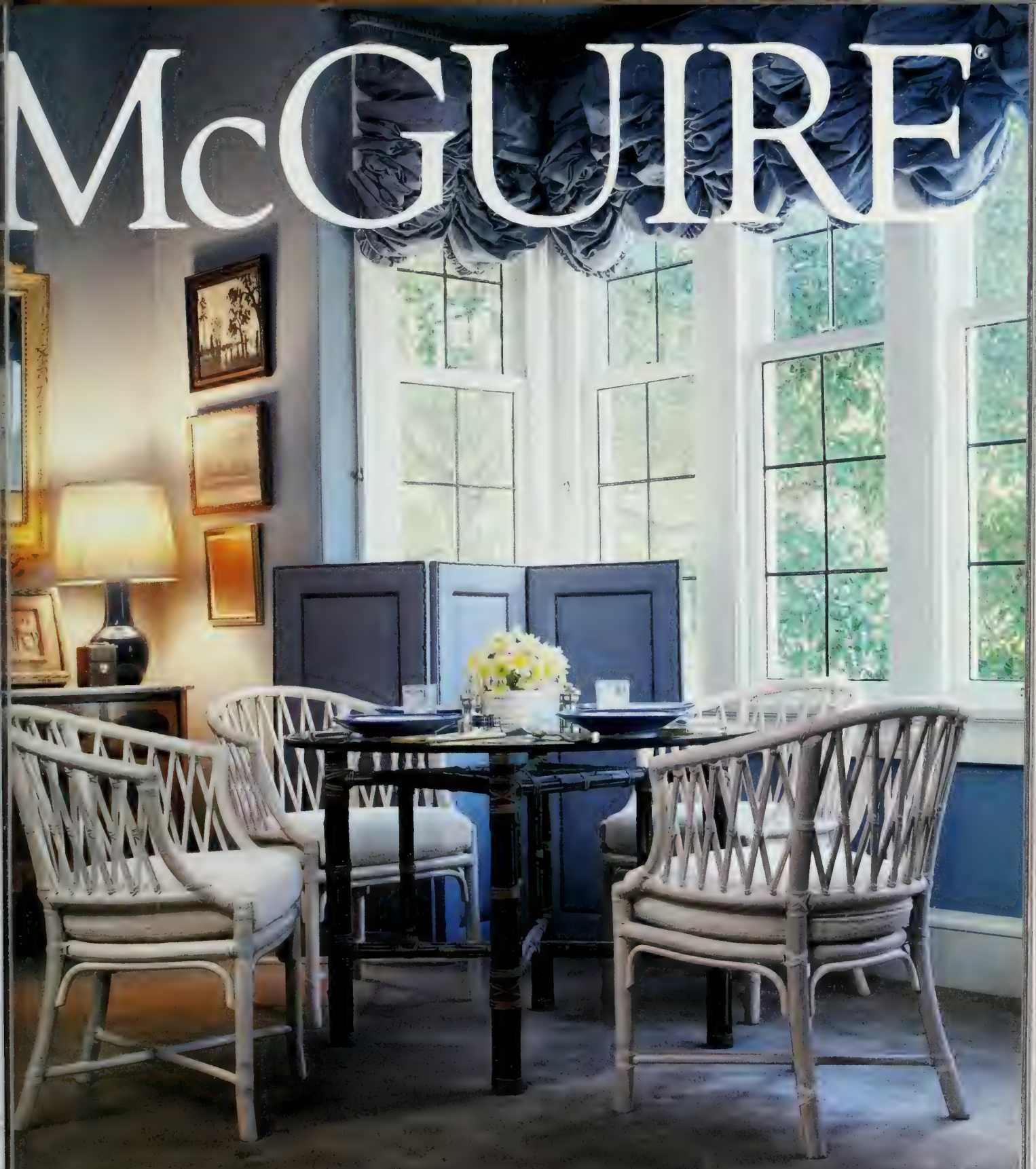
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

With the August 1986 issue, *Architectural Digest* is more beautiful than ever. My husband and I favor formal French design, so we especially enjoyed the article on Château de Craon; both the text and photography were wonderful. (Because I admire the work of Russell Page very much, I wish you could have included more about the formal garden that he redesigned for the château.) Thank you for for continuing to include French period interiors—and for your dedication to quality and interest in the things that are important to your readers.

Mrs. Paul Schweisthal
Vienna, Virginia

As described by Sir Humphry Wakefield, Cliveden (August 1986) seems steeped in the personalities of its illustrious residents. But I was anxious to see some of its monuments, particularly the Octagon Temple, which sounds lovely. For me, much of the charm of such houses as Cliveden lies in their gardens, the likes of which are so rarely seen today.

Elizabeth Schilpp
Pittsburgh, Pennsylvania

I'm in the process of planning the itinerary for my annual trip to England and am looking for interesting new places to stay and see. Cliveden, as shown in your August issue, certainly fills the bill. The chance to wander through the rooms where the lovely Nancy Astor once held court is something I could never pass up. I applaud the current Lord Astor for his determination not only to preserve his opulent heirloom but to breathe new vitality into it. From the photographs it looks like he has done an admirable job of returning the home to its former glory. I can't wait to see it in person.

Timothy Greening
Atlanta, Georgia

How nice to find two of my favorite entertainers in the same article—matching Tony Randall's apartment with Dick Cavett's writing was a wonderful idea (Architectural Digest Visits, August 1986). I have always admired Randall's stage and screen work, and his home is the embodiment of his onstage persona—elegant and refined. Cavett's text was, as expected, a pleasure to read.

Bennett Saunders
Akron, Ohio

In regard to Christopher Buckley's article about Iris Love (Profiles, August 1986): I found his remark "She has been called the Carl Sagan of archaeology" interesting but not in good taste. Did I misinterpret?

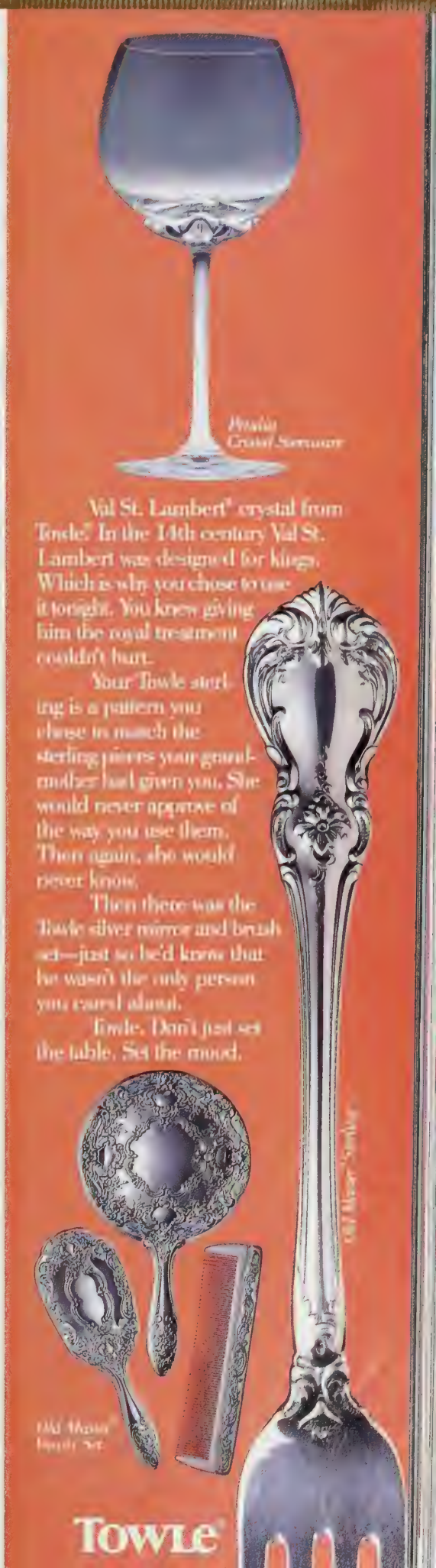
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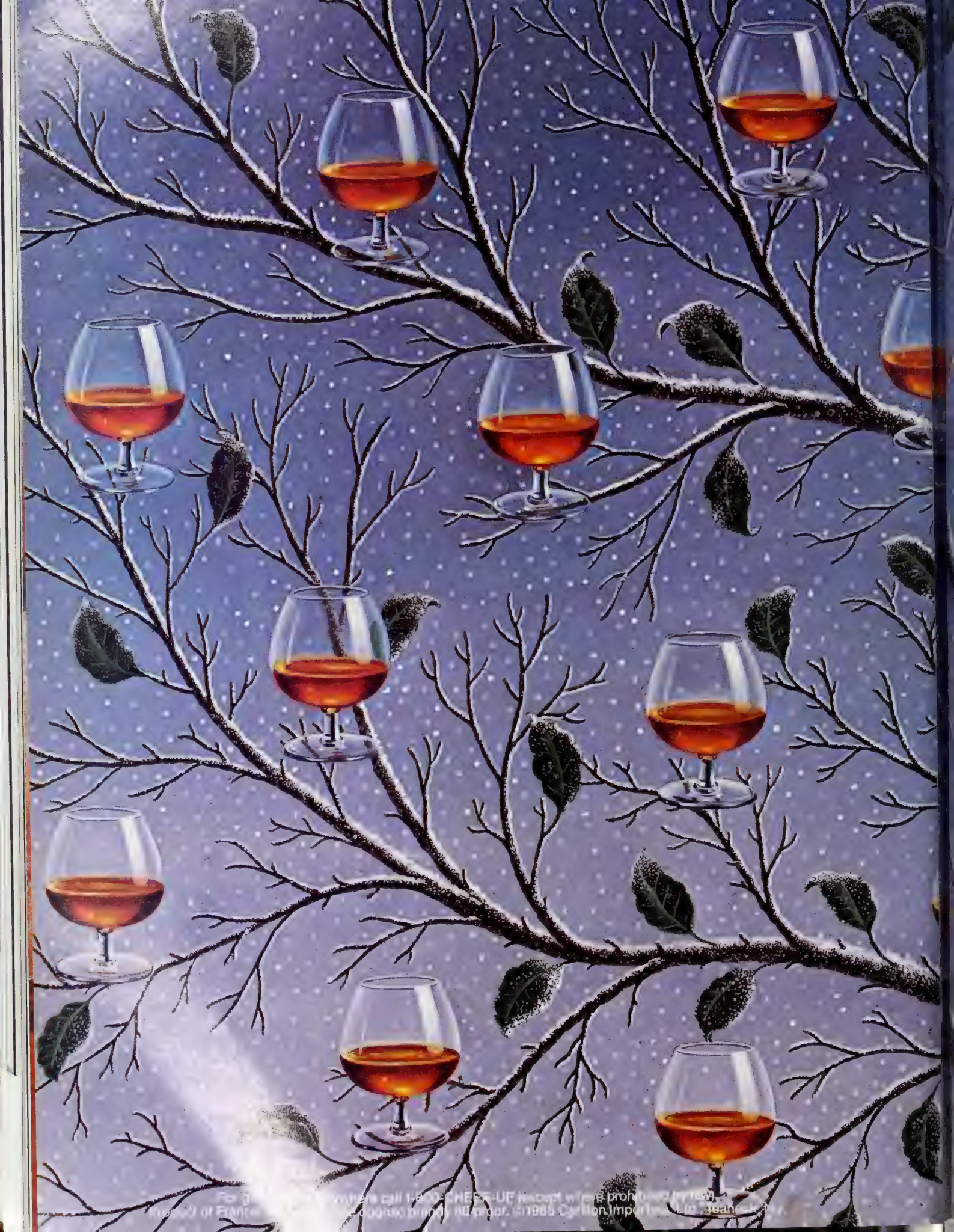
One of the most interesting articles I've found in your pages in some time is the profile of Iris Love. She has devoted her life to an intriguing discipline, one long on labor and short on public recognition. I think that's admirable. I was unfamiliar with Love and her archaeological discoveries before but look forward to finding out more about them now.

Angela Lukarsky
Tiburon, California

"On Getting Rid of Things," Russell Lynes's column in the August issue, struck a personal chord with me and I suspect with many others. How many of us have dusted off, pored over and finally replaced on the attic shelf the "friendly junk" that is of no earthly use? This may be sentimental, but I know the faded treasures that clutter my house are just as precious to me as any priceless artwork. Mr. Lynes's article was all the more enjoyable for being true.

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Fascination with royalty today has often eclipsed a true appreciation of nobility. Over the years, Queen Margrethe II and Prince Henrik of Denmark have upheld the responsibilities of sovereignty with an easy grace that is reflected in all they do. An important part of their work is the preservation of a monarchical legacy that is, for Europe, remarkably democratic. Where else but at Fredensborg, under the auspices of Christian IX, could the Prince of Wales, the emperor of Russia and the king of Greece stroll unaccompanied through the public garden? Today the Danish country palace and its grounds have been carefully restored, and the queen and prince consort have personally overseen the smallest details. To tell the story, we selected a writer not unfamiliar with the ways of court—Prince Michael of Greece. While this royal convocation has its own fascination, what stays with me is the sense of quiet purpose that attends Queen Margrethe and Prince Henrik as they maintain Denmark's rich heritage. Perhaps constancy of spirit is what real nobility is all about.

Paige Rense

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Thomas Britt

Variations on a Theme

The projects on Thomas Britt's calendar are as varied as their locales. He is at work on a Georgian-style house on Florida's Gulf Coast, which, he says, "could as easily have been built by the Dutch or French in the West Indies, Malaysia or the Far East." Near Carmel, California he is devoting attention to a Japanese-inspired contemporary home at Cypress Point, while farther north in the Napa Valley he is absorbed in plans for a home that's part of a vineyard, even helping to decide where the roads will go. Back on the East Coast he's working on a New England farmhouse, geographically close but otherwise dissimilar to the Britt-designed home in Westchester County we feature this month. *See page 82.*


JOHN VAUGHAN

Keith Barish


RUSSELL MACMASTERS

Val Arnold

Points of View

Film producers and interior designers share a common concern: an enormous attention to detail. So when moviemakers Keith Barish *(Endless Love, Sophie's Choice, 9½ Weeks)* and his wife, Ann, asked Val Arnold to remodel their 1920s Bel-Air residence, it's not surprising the project took nearly five years to complete. For Val Arnold, the assignment struck a familiar chord. Last year we featured his major restoration of his own twenties-era Los Angeles home. As with his own house, Arnold took full advantage of the Barishes' hillside location and views, adding expansive windows and glass doors to enhance the pleasures of the surroundings. Coincidentally, the title of Keith Barish's next film could also be applied to the interiors of his home—it's called *Light of Day*. *See page 88.*



Freddie Fields

Setting the Stage for Crimes of the Heart

This month marks the first time we have explored the field of set decoration—a 1908 house in Southport, North Carolina used for the film *Crimes of the Heart*. The screen adaptation of the Pulitzer Prize–winning play, produced by Freddie Fields, is also unique in that it stars three Academy Award–winning actresses—Sissy Spacek, Diane Keaton and Jessica Lange. "*Crimes* is an actor's dream," says Fields, who credits the actresses' "passion for the play and the challenge of the roles" as the motivation for their participation. Southport's inhabitants—"who were at first afraid we'd destroy the tempo of their lives," says Fields—also became eager participants. The town's enthusiasm resulted in the issuing of a July Fourth commemorative medallion engraved with an image of the film's set. *See page 98.*


DERRY MOORE

Queen Margrethe II of Denmark

Architectural Digest Visits: Queen Margrethe II and Prince Henrik of Denmark

The queen and prince consort of Denmark are proud of their involvement in the restoration of Fredensborg, their summer palace, which for more than 250 years has provided Danish royalty with an escape from official duties.

continued on page 18


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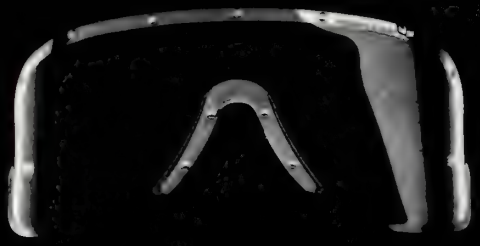


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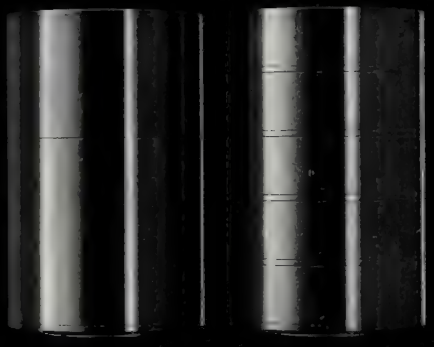


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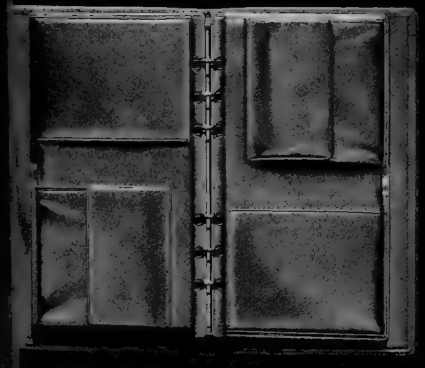
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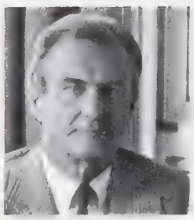
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continued from page 14



DERRY MOORE

Prince Henrik of Denmark

Fredensborg's relaxed atmosphere has appealed to such illustrious visitors as Edward VII, Nicholas II, Winston Churchill and François Mitterrand. Following a long-held tradition, these and other famous guests have cut their names with a diamond into a windowpane. Fredensborg is filled with the personal stamp of family and friends alike; Queen Margrethe and Prince Henrik have left theirs throughout the palace. "My husband and I chose everything ourselves," says the queen. "Maybe it would have been better if we had brought in a designer, but we like our own taste best." *See page 106.*



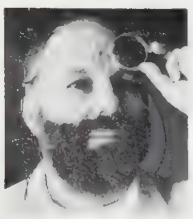
Renzo Mongiardino



Celeste Dell'Anna

A Yacht for All Seasons

We have often featured the work of Renzo Mongiardino. But what is new this month is his design for a yacht, the first he's undertaken. And Celeste Dell'Anna, who has worked with Mongiardino for six years, is also celebrating a first—his debut in the pages of *Architectural Digest*. Says Dell'Anna of Mongiardino: "He draws in signs rather than representations. I learn best what he wants by watching the sweep of his hands as he works with a thick pencil. When he stabs at the paper with the pencil in his fist, you know he means to indicate importance." Mongiardino—creator of opulent interiors for Baron Guy de Rothschild and Princess Firyal of Jordan—and Dell'Anna chose a streamlined look for the yacht. But they never stinted on the attention to detail that is a Mongiardino hallmark. Don't expect the outspoken designer to take the helm at a succession of boats, however. "I never wanted to do a yacht because of all the limitations. If I did another it would have to be another solution to the limitations," he says. "I have no interest in repeating myself." *See page 114.*



Joe D'Urso

Aesthetic Intelligence

He's been called the ultimate urban designer, and one of the few nonarchitects with an architectural sensibility. Labels aside, Joe D'Urso's interiors have demanded our attention since the early 1970s. "What matters when designing an environment is to have memory behind you and anticipation ahead," D'Urso has stated. This philosophy worked especially well in the 1920s Palm Beach apartment shown this month. D'Urso drew on both the existing architecture and the owners' collection of early-twentieth-century furniture, including pieces by Josef Hoffmann and Ruhlmann. As for anticipation: Among D'Urso's future projects are a Manhattan residence and more of the innovative retail spaces he's created for the clothing line Esprit. *See page 122.*



DERRY MOORE

Juliet Man Ray

A Charmed Life

"She and I worked closely together to create her personal world where she lives with the things she loves," says designer David Gieseman of Juliet Man Ray's Paris apartment. The wife of the late artist Man Ray, she is busy preserving his creative legacy. And to honor him on the tenth anniversary of his death, a retrospective of Man Ray's cinematic contributions is running in Paris this month. It presents four of his films made in the 1920s, as well as newly discovered color film footage. Juliet Man Ray is also looking forward to 1988, when the first major traveling exhibition of her husband's work will be unveiled at Washington's National Museum of American Art. *See page 138.*



Edward Mills

Architecture: Voorsanger & Mills Associates

"I love the challenge of doing it all," says Edward Mills. The New York–based architect is currently finishing the Los Angeles offices of the entertainment law firm Loeb & Loeb, a sixty-thousand-square-foot space that is, understandably, his largest interior project to date. This month we feature another of Mills's southern California commissions: the renovation of a Bel-Air house for which he designed over forty pieces of furniture. A graduate of Harvard, Mills cofounded the firm Voorsanger & Mills Associates eight years ago. During that time it has received numerous awards for residential, commercial and lighting design. Mills's diverse future projects include a clothing store in SoHo, an addition to the Grand Hôtel du Cap Ferrat near Nice, and dormitories for New York University. *See page 144.*



Steve Chase

Heights of Formality

For designer Steve Chase, turning a house into a home is part of the job. But he had his work cut out for him in the Aspen house featured this month. His clients, commercial builder Christopher Hemmeter and his wife, Patricia, wanted to incorporate three side-by-side condominiums into one mountain lodge. Yet after several years and two previously unsuccessful remodelings, the home still lacked a sense of uni-

continued on page 20



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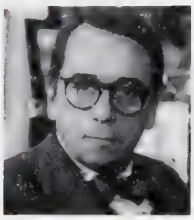
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THE GM ODYSSEY: SCIENCE NOT FICTION

GM

continued from page 18

fied design. Undaunted by fifteen thousand square feet, including a children's wing with eight guest rooms, Chase persevered. So successfully, in fact, that he is now tackling the Hemmeters' house in Hawaii. Other items on Chase's agenda are a home in Santa Fe and a project in Danville, California involving both a house and an auto museum for one hundred classic cars. *See page 152.*



William Hodgins

Under Bald Mountain

The distance between Capitol Hill and Bald Mountain is great by any measure. But for Sophie Engelhard, the transition from Washington's hectic political arena to the serenity of Sun Valley has been satisfying in every way. After earning a master's degree in public administration, she worked for former Senate Majority Leader Mike Mansfield and later in Houston for Walter Mondale's presidential campaign. Engelhard moved to the Idaho resort two years ago. One important link between her former life and her present one is her longtime friend and designer William Hodgins. "Sophie's generous and outgoing ways make you feel special," says the Boston-based designer. "And her home reflects her caring and enthusiasm." *See page 164.*



Ray Stark



Fran Stark

The Collectors: Fran and Ray Stark

Film producer Ray Stark's art collecting is "something that has really spanned almost his whole adult life," says his brother-in-law, artist William Brice. And his wife, Fran, may have got her interest in fine art from her mother, the late Fanny Brice, who was a collector and sometime painter. The Starks' collection grew gradually from their first painting, a Rouault, purchased in the late 1950s, and it reflects a merging of preferences. "I was more instrumental in picking out the pictures," says Fran. "Ray was more instrumental with the sculpture." Occasional disagreements are solved when he sends "a more modern abstract piece that I don't care so much about to our ranch." Art continues to be a strong link between the Starks and Brice, and they respect his judgment. "Billy is very knowledgeable," says his sister. "He bought a Picasso when he was eleven years old. I bought a show horse at the same age, and it's long since gone to the glue factory. Billy still has his Picasso." *See page 170.*□



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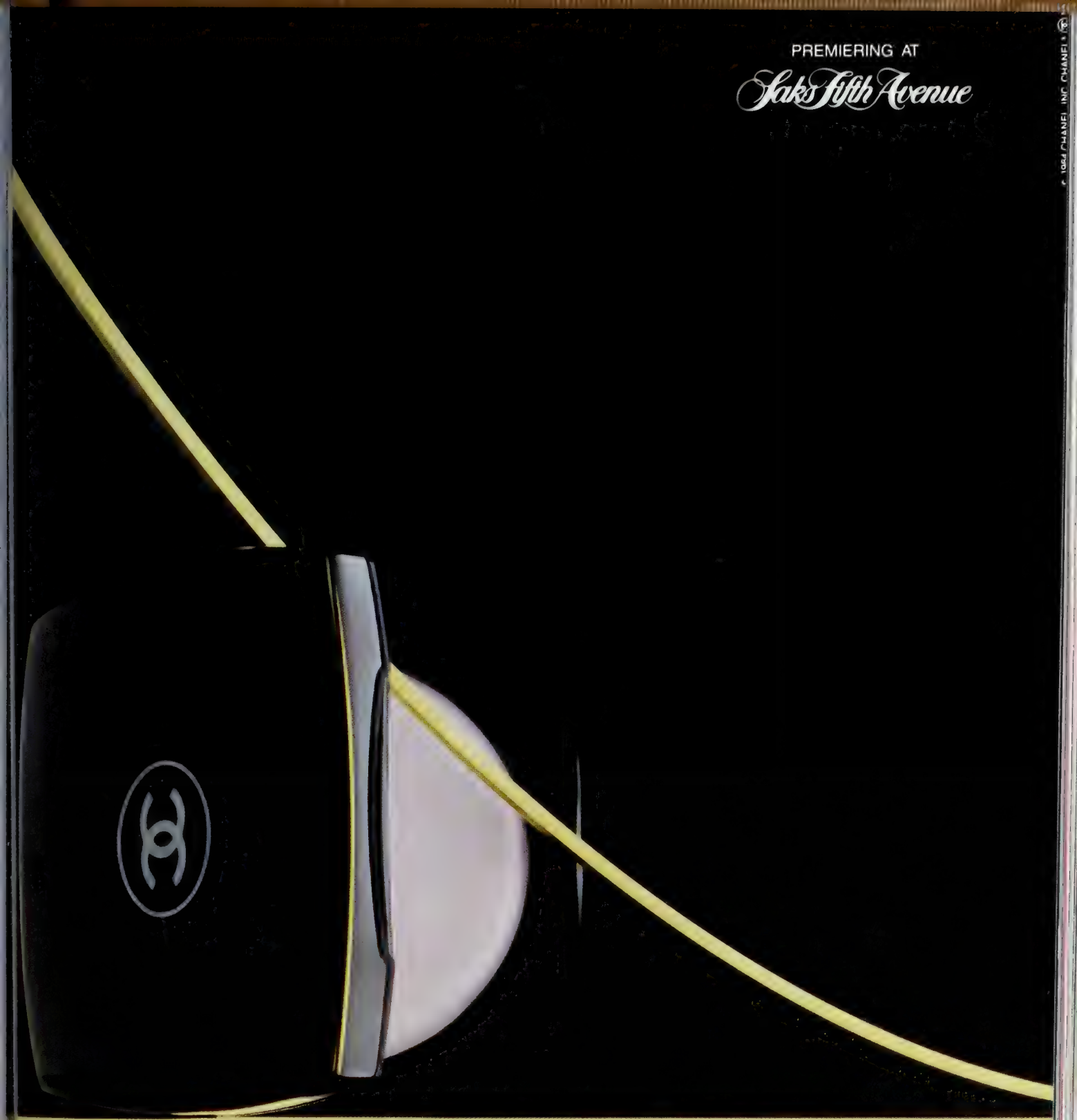
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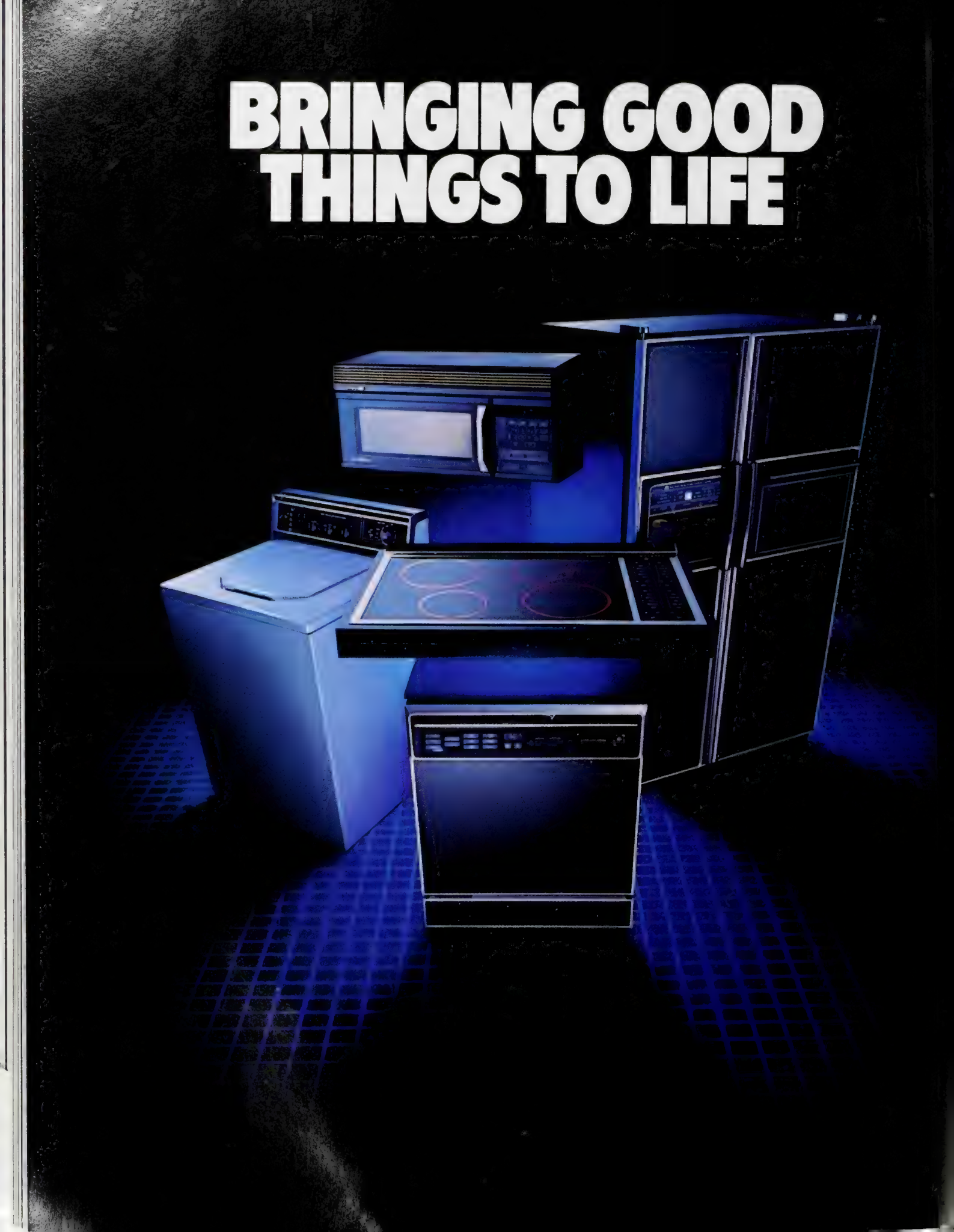


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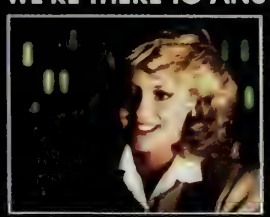
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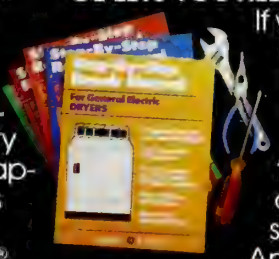
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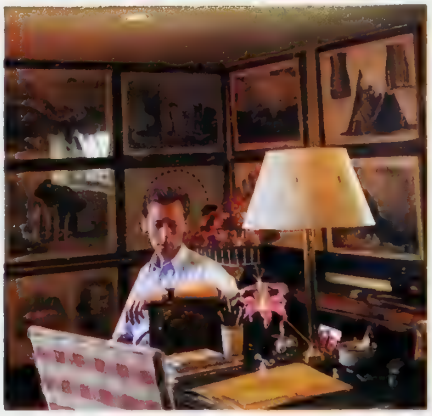
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An English Designer's Palette





MY FAMILY LIVES in a studio house in Chelsea. There are only a few of them, and we have been lucky enough to live in two. I have nearly always had a room, flat or house in Chelsea and until recently lived and worked in the same place.

Originally this studio was more for working in, but the balance has changed. It is now in fact a bed-sitting room for my wife and myself. We sleep in the gallery, which we built a few years ago, and live in the room below. It is large by London standards, and we have tried to arrange it to be as agreeable as possible with either two or twenty people in it. It is the largest room in the house and our children like to play in it, so it has no distinct single purpose.

People who come to see me here for the first time for work react differently. Some seem to have been expecting something more showy; others find it easy and are pleased with the economy with which the effects are built up. Some are relieved that it is not intimidating; others seem disappointed, as if they had expected an interior decorator to live in more splendor.

A room which a decorator makes for himself is bound to reflect his views in the context of time. In the future, when people look back on English decoration of the second half of the twentieth century, I think a dominant thread will appear to be the continuous and varied reworking of elements of the past. This will be seen in contrast to the eighteenth and nineteenth centuries, when the new was what was wanted.

In the first half of this century the new way was, as always, exciting. It was more fashionable too than it has become in the second half. In spite of the postwar modern style, what we still seem to like a lot at home are revivals of what could be seen in its original context until the First, and even the Second, World War. This is partly nostalgic and partly because there has been so much of the past to digest and work through.

Now, because of the great increase in value, antiques and objects of the past are becoming further out of

continued on page 30

David Mlinaric reflects on English decoration and his own house in Chelsea. From *The Englishman's Room* by Alvilde Lees-Milne and Derry Moore, published in the U.S. by Salem House Publishers. Originally published in Great Britain by Viking. Text copyright David Mlinaric. Photography copyright Derry Moore.



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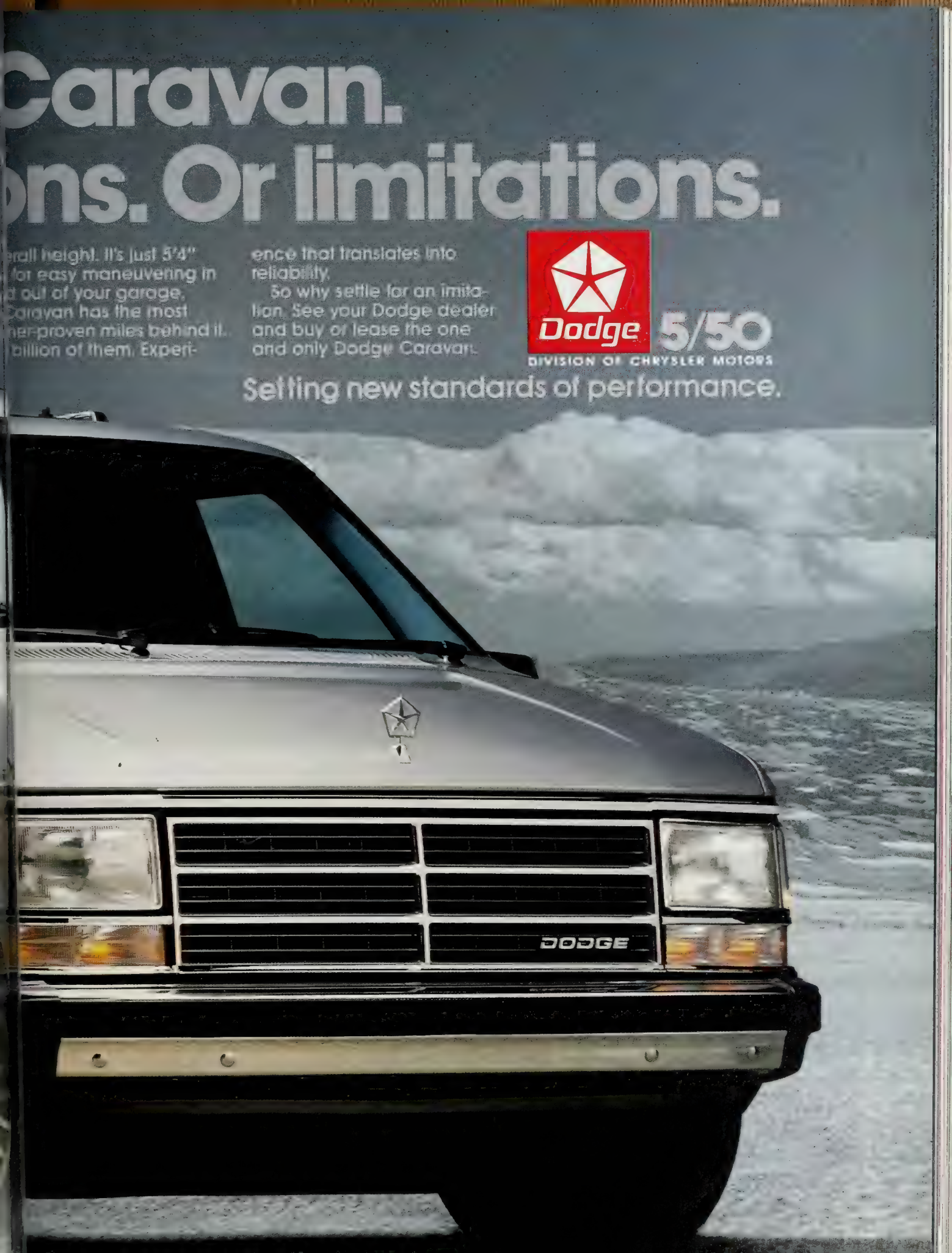
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An English Designer's Palette
continued from page 26

reach for all but a few people. This, combined with the fact that there will soon be nothing else to revive, suggests that a more widespread sophisticated modern style is becoming urgently needed.

My house was built about 1880 and would have been thought up-to-date when it was new. It was planned to suit both living and working and has a number of details which fit in with the old rules of building, where everything had its proper place. If one looks into them, these rules are as complicated as those which controlled speech, dress and behavior. They are often based on status. It is as if a visual code was worked out to inform the observer at a glance where he was and what he was looking at.

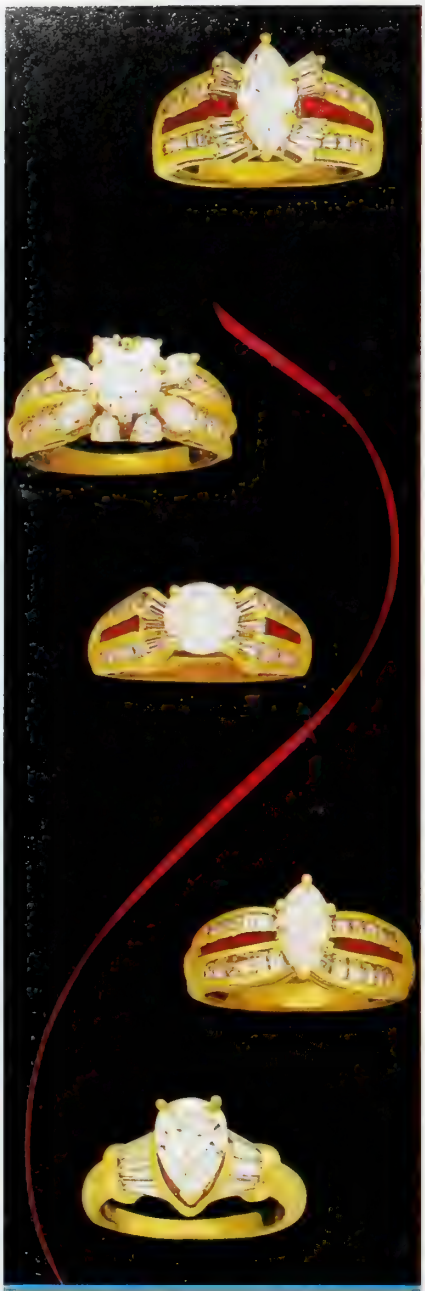
The character here is somewhere between a normal domestic house and a commercial building of the same date, and this is visible in the architectural detail. There are bare walls outside; red brick and tuck-pointed on the front, plain London stock on the back. Inside there are cornices in the front rooms but not the back. The front door is paneled, the back door merely beaded. The house has a character and a status of its own, with subtle relationships to other buildings of its date.

In such a case, it is usually best for the decorations and interior arrangement to answer the questions put forth by the architecture. Except in rooms of fantasy and spectacle, it is better to show inside what people expect or hope to find from looking at the outside. In this house it would be a disappointment not to find molded joinery, fireplaces, rooflights, a tiled kitchen and baths. In the rearranging, details were therefore borrowed—for example, from the staircase when the gallery was built; from interior window-glazing bars when a conservatory was built over the previous backyard.

Each time something is added, whether an architectural feature or a piece of furniture, it changes the space and light of the room. This room has come to its present form by growing, rather like a garden—there has been coaxing, weeding out, transplanting. Some things have been here a long time, others are new. Some things are given key positions, some are background—perhaps irrespective of their quality. We have tried to make it agreeable summer and winter, night and day, full or empty, tidy or in disarray. We have been here for nine years and it has changed quite a bit. It will probably change again, but at present it feels very easy.

Nearly everything in the room is liked by both my wife and myself, as often as not for its associations. The painting above the fireplace is by Rex Whistler and is of my wife's mother and aunt. The painting opposite is of my first studio, and the chandelier shown is the one hanging in this room. On the shelves, some of the books are from when we were at school, with exam papers still between the pages. Many of the drawings on the walls are by friends; others were made by our children. If we had a more conventional drawing room I doubt that we could have had such a mix, or felt such freedom in dealing with it. Here it does not matter that the chandelier is too big or that some of the pieces of furniture are so close that they touch.

The characteristic of an English room most envied abroad is its ease. This has as much to do with the attitude of the owner as the style. The dividing line between a pleasure and a burden is different for everyone, but anyone attempting decoration to a standard above average needs to think out how much he is prepared to do. It shows when a house has become an anxiety and its owner is tyrannized by the demands of upkeep or security. It shows also when a person is out of context at home. In the end a good room is one in which one can relax, in which the owner has enhanced what he started with without it looking as if he has taken too much trouble, and in which his choice is controlled by his needs. Where there is no purpose, there is no point. □



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Chicago's Precocious Arts Club

THE ARTS CLUB of Chicago, which is concerned not just with the visual arts but with music, dance and literature, is now seventy years old. If that does not sound old, its birth in 1916 was remarkable both for the time and the place. Something important was stirring then in all the arts, of which most Americans were unaware. Stravinsky was rising on the horizon, as were T. S. Eliot and, in Hollywood, D. W. Griffith.

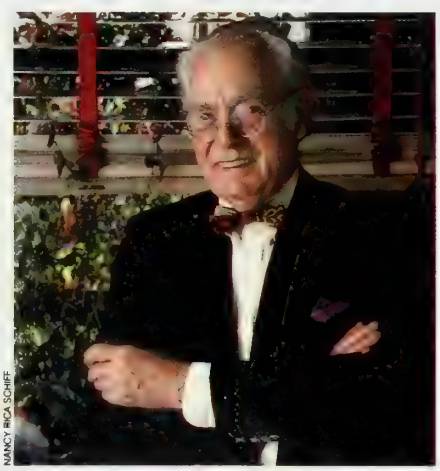
Just three years earlier, in 1913, the Armory Show had burst on the art world, and its fallout, which the old guard thought was poisonous, was spreading west from New York on the prevailing cultural winds. The analogy is, of course, inexact, but from reading the reactions of the critics of the day it is apparent that most of them, like most of the art establishment, thought that an evil aura had been unleashed on the national sensibilities that could cripple the public taste for good.

It was the Armory Show, you will remember, that first brought to the United States the works of such artists as Matisse and Picasso, Kandinsky and Braque, Duchamp and Rouault in substantial enough numbers to bedazzle and shock. They had been brought over by a group of American artists who hoped to call public attention to their own progressive work, which flew in the stern face of the National Academy of Design. They were men like Walt Kuhn, Arthur B. Davies and members of what was derisively called the "Ashcan School" because they painted the urban scene without the polite blinders of gentility. They believed that to include the advanced artists of Europe in the show—the Cubists and the Fauves and sculptors like Brancusi, Maillol and Rodin—would not only attract the public but give credence to their own less revolutionary work. The results, however, were not what they expected. The European paintings overwhelmed the American works in quality and in public attention.

What has this to do with Chicago? When the Armory Show closed in New York, battered by critics, scoffed at by the public and triumphant in its insolence, a large portion of it traveled to the Art Institute of Chicago. All the shocking pictures were sent, including Duchamp's *Nude Descending a Staircase* (called by one journalist "an explosion in a shingle factory"), and the Chicago press rolled out a red carpet spiked with nails to greet them. "Hark! Hark! The Critics Bark! The Cubists Are Coming to Town, with Cubist Hags and Cubist Nags and Even a Cubist Gown!" This was



PHOTOGRAPHY MICHAEL TROPEA



NANCY RICA SCHIFF

The Arts Club of Chicago, now seventy years old, was created in 1916 to "bridge the widening gap between the makers and consumers of the arts," says Russell Lynes.



TOP LEFT: Picabia's *Les Disques, Cette Chose Est Faite pour Perpétuer Mon Souvenir*, 1915, is part of the Arts Club's collection of 20th-century masters. ABOVE: A recent exhibition by Idelle Weber was shown in the club's gallery, which was designed in 1950 by one of its members, Mies van der Rohe.

continued on page 38

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Chicago's Precocious Arts Club
continued from page 34

the *Record Herald*'s headlined response to serious articles that Harriet Monroe, the poet and editor of *Poetry* magazine, had written to prepare Chicagoans for the new vision.

Crowds jammed the Art Institute to see what the excitement was all about. Picabia's *Dances at the Spring* set off His Honor the mayor. "I see it plain as day," he proclaimed. "It's Charlie Merriam making the traction merger.... A blind man with his hands tied behind his back could paint as well with his feet." A clergyman demanded that the public be protected from these "degeneracies," as he called them, and the upshot was a headline a few days later that proclaimed: "Futurist Art Included in State Vice Inquiry." The director of the Art Institute told the press that Cubism was "a toss-up between madness and humbug."



Tête de Femme, 1922, was included in Chicago's first exhibition of drawings by Picasso, held at the Art Institute in 1923.

It was in such an atmosphere that the Arts Club came into being. Its ignition system was Rue Winterbotham (Mrs. John Alden) Carpenter, who rallied a number of men and women to found the club at a moment when they believed they could bring artists and laymen together to bridge the widening gap between the makers and consumers of the arts. (This, it is interesting to note, took place some thirteen years before a triumvirate of women in New York put their heads together to create the Museum of Modern Art.)

The club's first home was in the Fine Arts Building, and its first exhibition was of Impressionist paintings from Mrs. Potter Palmer's collection. The pronounced intention of the club was "to encourage, foster and develop higher standards of art," and "to promote the mutual acquaintance of art lovers and art workers." By 1919 the Arts Club had moved to larger quarters in order "to show as many modern artists as possible and to open the galleries to the public."

And this is just what it did. It was exhibiting American modernists like Charles Sheeler, William Zorach and Charles Demuth, Postimpressionists like van Gogh, Cézanne, Matisse and Seurat, and sculptors like Lachaise and Rodin almost a decade before any museum in New York would let such "oddballs" be seen in their galleries. That was just a start. It was in the club's gallery that Seurat's *La Grande-Jatte* was first publicly exhibited in America in 1919 (it is now one of the Art Institute's proudest possessions). Then in 1922 the club got a foot in the Art Institute's sedate door and took over a gallery all its own, which it kept until 1927. And it was in its precocious gallery in 1923 that the club hung the first large exhibition of Picasso's drawings to be held in Chicago. Picasso made the selection himself, and Clive Bell, the English guru of the modern movement, wrote the introduction to the catalogue.

The Arts Club's current space was designed in 1950 by one of its remarkable members, Mies van der Rohe. It is on the second floor of a building at 109 East Ontario Street on the fashionable near-north side of the city. It has been the home of the Arts Club since the building was constructed, so Mies did not have to remodel an existing space but could start from scratch and design the interior specifically the way he wanted it.

The gallery, which is essentially one large room that lends itself to suit the purposes of whatever exhibition it might display, is reached by a broad staircase that emerges at its north end, a staircase so simple but of such perfect proportions and ease of access that it establishes the mood of the gallery. At its base is a black-and-bright-red Calder mobile/stabile, an appropriate sentinel at the gate.

Patricia Scheidt, the executive director of this lively institution of moderate size and ambitious intentions, told me: "Our gallery is in a sense an alternative space—neither museum nor commercial gallery." She is proud, and with reason. I do not recall having been in an "alternative space" (indeed, few other spaces of any sort) that is better suited to its function, as handsome and at the same time so unobtrusive.

The artists whose works have been exhibited by the Arts Club over the past seventy years form a pantheon of twentieth-century masters. The club's eyes have also been on the dance and its ears attuned to music. Poets, novelists and critics have spoken there, dozens of them. While the club's exhibitions are open to the public, the recitals, readings and lectures are for its thousand-odd members and their guests.

One of the more recent exhibitions was "Portrait of an Era: Rue Winterbotham Carpenter and the Arts Club of Chicago, 1916–1931," which celebrated the club's first moving spirit, a woman who moved against the prejudices of her time.

"It was largely due to her efforts," says one of the club's excellent exhibition catalogues, "that the Midwest became acquainted with vital contemporary art movements." The club did not stop there; indeed, it shows no signs of stopping anywhere as long as there are new artists to show, new music to be heard, new poets to read and new critics to elucidate or, as sometimes happens, obfuscate the state of the arts. □

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ARTIST'S DIALOGUE: WILLIAM BAILEY

An Extreme and Abstract Clarity

By John Hollander

TRULY ORIGINAL ART is often praised in its own time with a kind of misperception or misunderstanding of its deep qualities. William Bailey is frequently characterized by curators, reviewers and even by some of his collectors as one of the country's leading realists. Yet his remarkable still lifes and nudes, distinguished by an unmistakable style and a characteristic meditative searching for particular moments of aesthetic challenge, are in fact more attuned to modernist concerns than to mere recording of contemporary urban life. In 1971 the art critic Hilton Kramer called Bailey "one of the most interesting and one of the most accomplished painters of his generation," and remarked on the close affinities between the artist's "meticulously observed realism and the modernistic abstract painting it seems to repudiate." The still lifes Bailey was showing at the time depicted simple objects: eggs, white or brown, and a piece or two of white porcelain or pottery arranged below eye level along a narrow band of tabletop. Today the paintings are more complex, the objects are more numerous and varied, and the space created by the relationships among them—and by the introduction of corners, angular falls of flat light and other geometric incidents—evokes other issues.

From the very beginning Bailey's still lifes were "abstract" in several ways. They have never been done from "setups," from an array of objects on a tabletop in the studio, but are composed on the canvas itself. The structures (rather than simply the compositions) of these arrays of objects, frequently controlled by the tonality of the back wall, which functions like a musical key or mode, often suggest groups, perhaps of



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The simplicity and clarity of William Bailey's *Eggs*, 1974, conveys a personal and abstract vision. Regardless of the subjects, his works suggest something else in the realm of relationship and metaphor.



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Characteristic of his working style, Bailey painted *Still Life—Genoa*, 1984, from his memory of the objects rather than from a studio setup. The complex composition is typical of his current paintings.

continued on page 48

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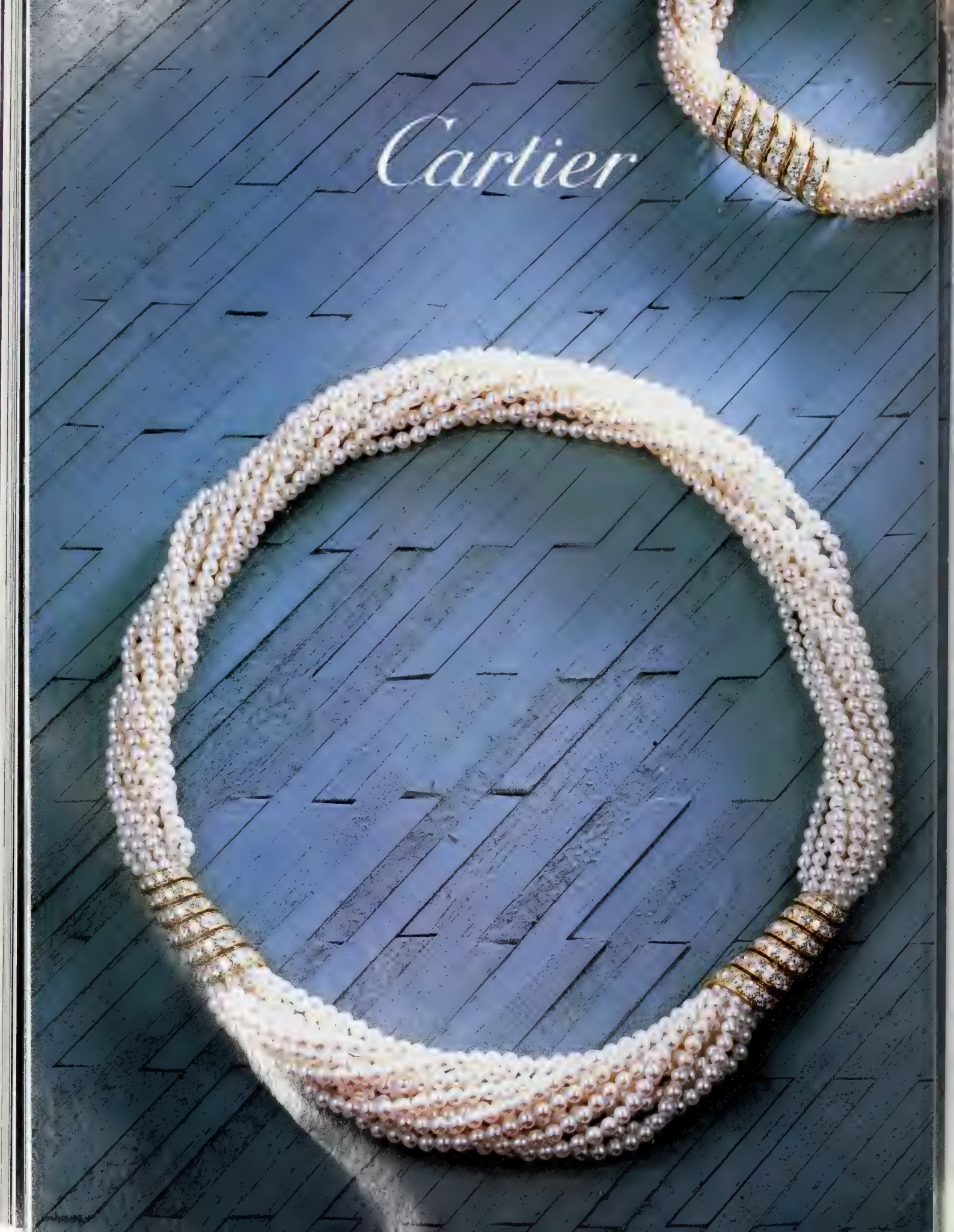
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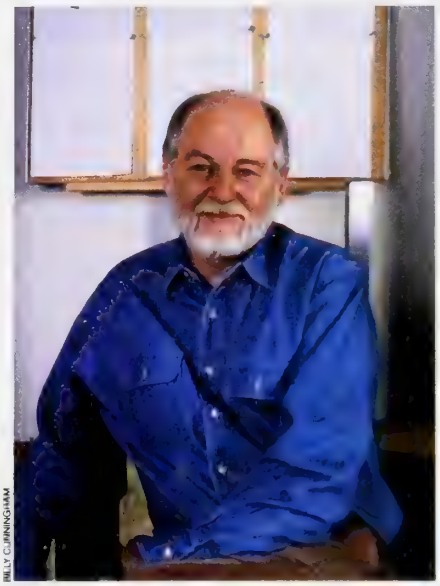
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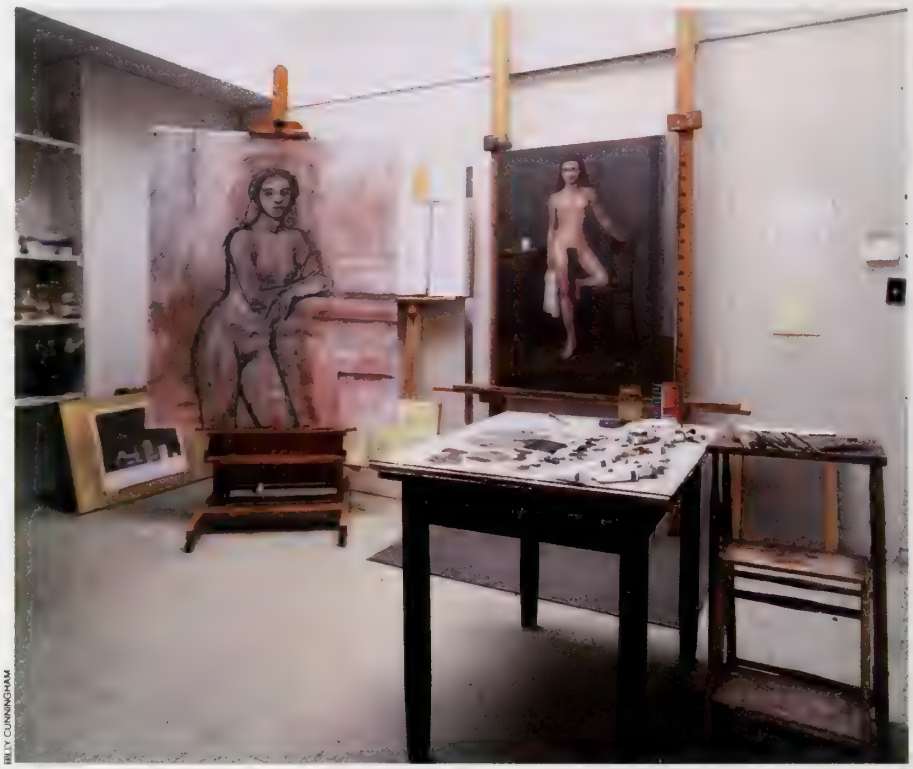
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An Extreme and Abstract Clarity
continued from page 44



BILLY CUNNINGHAM



BILLY CUNNINGHAM

ABOVE AND RIGHT: The artist and recent works—*L*, 1986, and a painting in progress on the easel—in his New Haven studio. Compared to his still lifes, Bailey says, "The figure paintings put a whole series of different demands on me."

people, rather than simply collections of things. His first still-life paintings were of eggs alone, "forms already purified," as Bailey recalls the artist Conrad Marca-Relli saying to him at the time. And, as Bailey remembers, "Rhythms were set up between those forms that were more or less luminous, white or brown."

Of these, and of his current paintings, the artist says, "I don't think of them as still lifes. They become sometimes places, sometimes dramas, sometimes more or less abstract. The table is more or less a stage." Certainly these objects, put into unique relationships with one another, raise wonderful speculative questions. They are not questions of narrative: Whose pots and pitchers are these? Why were they left here like this? Instead, the observer is pointed toward the figurative relationships between the elements themselves: Which is dominant? Which ancillary, subdued or dependent? Which of them casts what sort of shadows on which others? Are the touches of shadow and the occlusions of pots and cups and pitchers by one another ever like caresses? Like restraints? Is this group a family? A working team? A landscape of hills and houses?

It is not the banal, literal presence of a set of objects that these paintings call up, but rather their metaphoric activity—their figurativeness that no mere rendering, however stylish, mannered or elegant, could establish. "The term *realism* seems to me to refer to the depiction of the appearance of the world we live in now, and obviously the focus of my attention is not that," says Bailey. "I prefer the term *figurative*, which would include for me all representational painting. One of the problems with realism today is that many younger realists who have had no other experience tend to stay with the appearance of objects and not relationships. This is going back to illustration."

Bailey's New Haven studio is a short walk from the Yale schools of art and architecture—he teaches at the former for part of every year. The workspace consists of several rooms on the upper floor of a small commercial building that overlooks the New Haven Green. He has occupied the studio since 1981. The illumination from skylights or lamps, falling across his empty canvas, usually predicts the source of the fictional light in his paintings, and it seems clear that the studio is a place of imaginative meditation rather than of primary observation.

Bailey was born in 1930 in Council Bluffs, Iowa. He attended the School of Fine Arts of the University of Kansas and served in the army from 1951 to 1953, when he arrived at Yale's School of Art, where he received his M.F.A. degree in 1957. At that time Josef Albers was at Yale. What Albers taught went far beyond his systematic explorations of interacting color. Bailey has said of him that he was "the most remarkable teacher I've ever encountered. He was absolutely devoted to getting his students to see for themselves, and he exposed us to a seriousness and rigor generally lacking in art schools. The expectation wasn't that you would make art at school, but that you would *learn*."

continued on page 50



80 Proof Brandy. E&J Distillers, Modesto, California. © 1986



ARTIST'S DIALOGUE

William Bailey
continued from page 48

There were indeed some crucial lessons to be learned—about art as a fundamental aspect of culture, and about the morality that engages the artist in a continual quest that goes beyond mere accomplishment to the confrontation of new problems he or she must create.

It is in part because of his early exposure to Albers that Bailey himself continues to teach today. He first taught painting at Indiana University; since 1969 he has been at Yale. Starting in the early 1970s the artist has spent part of every summer in Italy, in the Umbrian hills overlooking the central valley of the Tiber, where his studio is a converted stone hay barn. Much of his work is begun there and finished in New Haven—and, as in New Haven, elements of landscape enter his still lifes only metaphorically. It is not the literal transcription of the Italian scenery so much as the meditation upon it that the extended time in his Connecticut studio affords.

The growing depth and complexity of Bailey's paintings, as in all serious bodies of artistic work, have emerged from the work itself. Bailey attributes one notable change—the introduction of corners and angled walls into what had previously been undifferentiated, flat backgrounds—to working with Cesar Pelli on a 1981 project for the Architectural League of New York. Bailey and Pelli created a hexagonal room with a door, two windows and three paintings, placed in careful relationship to one another. "The verticals of the framing structure seemed to call for a major vertical response in the paintings," the artist recalls. But such outward occasions are rare in Bailey's working process—his powerful and haunting still lifes themselves generate the ever-new demands on the ones that will follow. In their moments of extreme and abstract clarity, nonetheless shadowed by lurking implication, the artist's paintings remain compelling images of our present time while always looking beyond it.□

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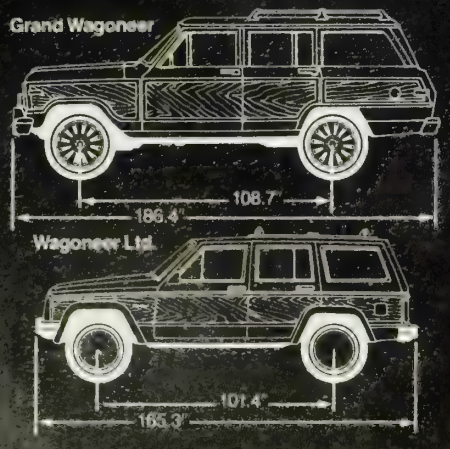
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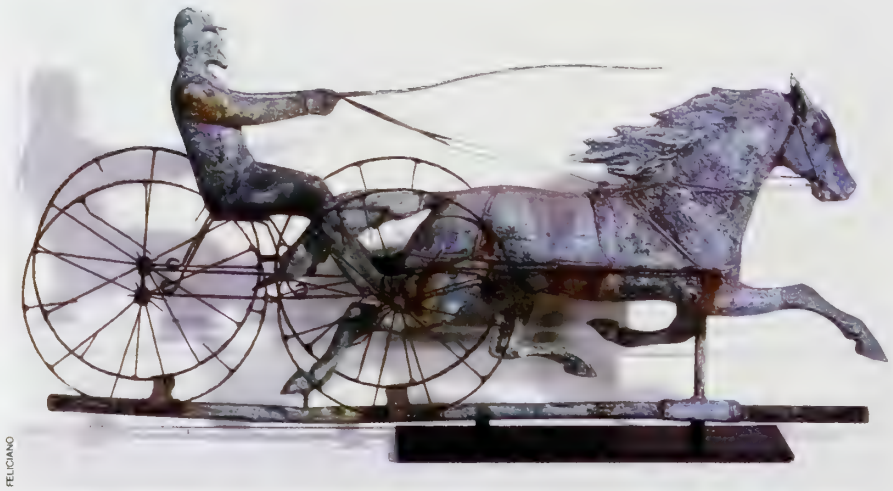
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Steve Miller's American Folk Art

By Richard Conniff



FELICIANO

"ART DEALERS ARE basically degenerate collectors," says Steve Miller. "We love to buy things. When two dealers meet they never say, 'Have you made any great sales lately?' They say, 'What have you bought?' That's the passion. Selling the thing is usually an anticlimax." To check the progress of this happy form of degeneracy—and also to alleviate the common suspicion among collectors that dealers keep their best acquisitions—Miller practices a peculiar self-discipline. He may sell scores of pieces of American folk art out of his apartment in a not terribly prepossessing building on Manhattan's Upper East Side. He may indeed have a well-established reputation as a leading dealer in the field. But he limits his personal collection to just twelve items.

If, as recently happened, he acquires a wooden weathervane sculpture of the nineteenth-century race horse Black Hawk—and if in time he finds that he is hopelessly enamored of it—then something else must go. Are the lines of the horse's neck fine enough to warrant giving up, say, the 1850 miniature figurehead from a shipowner's gig? Are the battered accretions of gold paint sensuous enough to justify sacrificing the Eider duck decoy carved by a Maine lighthouse keeper at the turn of the century, or perhaps the superb little memorial painting executed in 1805 by an unknown artist in northern Connecticut? These are the sort of aesthetic decisions over which some collectors could agonize endlessly.



STEVE MILLER AMERICAN FOLK ART

TOP: A rare *Racing Horse and Four-Wheeled Buggy* weathervane, circa 1880, by J. W. Fiske of New York City is reined in at Steve Miller American Folk Art in Manhattan. ABOVE: *Portrait of Sarah Wood*, an oil in its original frame, was painted by John S. Blunt (1798–1835).

Miller, however, isn't one of them. His strengths, as both dealer and collector, are a keen eye and a sure sense of what he likes, and he can tell you right now that the answer is "no" in the case of the memorial painting, "never" in the case of the Eider duck ("Buy it from my widow," he advised one persistent colleague), and only "maybe" in the case of the miniature figurehead. Indeed, Miller claims that he knows the instant he looks at a piece whether or not he will buy it. His confidence in his own eye is such that once he declared an eighteenth-century folk painting offered by a prominent gallery a fake after merely seeing it in a magazine ad.

"Have you ever done any hunting?" he asks by way of explanation. "We used to have a saying: 'You see lots of rocks that look like deer, but you never see a deer that looks like a rock.' There's just something you *see* about a painting." What Miller saw in the case of that particular painting

continued on page 60

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Steve Miller's American Folk Art
continued from page 56



FELICIANO



FELICIANO

ABOVE: Weathervanes surrounding Steve Miller include, top left, a rare circa 1860 *Lady Rider on a Horse* by A. L. Jewell & Co., and foreground, a 19th-century *Two-Horse Team Pulling a Plow* from Pennsylvania. RIGHT: A Chinese carpenter carved the mahogany alms box with figures, center, for a Mexican church in the early 19th century.

was perfection. "It had everything you would want in a primitive painting. You never see a so-so fake," he continues. "It's always outrageous." The painting later turned out to have been executed in acrylics.

Miller does not have a typical art dealer's background. Through the late 1950s and much of the 1960s he was a consultant to foreign governments in surveillance. During his travels to Venezuela, Nicaragua, Zaire and other countries, he began collecting primitive art, choosing pieces according to the simple criterion that they seemed beautiful to him. Eventually he turned to American folk art, particularly sculpture, and did much of his collecting in the antiques shops around a home he'd built in Vermont. He bought widely and paid very well, up to $1,500—"a small fortune in the late sixties"—for a horse-and-jockey weathervane. (That weathervane, which Miller no longer owns, is now worth $15,000).

"What got me into dealing was that I had a few pieces too many," he recalls. "I went down to see some dealers in New York. The prices they offered me were ridiculously low." So Miller put part of his collection on his back porch, photographed it, and placed an ad in *Maine Antiques Digest*. The ad sold several pieces at a respectable profit, but it also induced dealers to offer him other pieces, which he often bought. "It was a hobby," he says. "But it sort of snowballed."

The folk-art scene has of course changed considerably since those days, "A collector who started in the 1960s and 1970s could drive around New England and buy great weathervanes off the roof," says Miller. "They're all gone now. They've all been bought or stolen. The only place you can get them now is from other collectors."

This has naturally affected the economics of collecting. Miller cites the example of a ram weathervane he bought from a farmer for $500 in 1971. "I sold it to a dealer for $1,500 and he sold it to a collector. The collector got divorced five or six years later and I bought it back for $7,000. I turned around and sold it for $9,500, and I'd probably buy it back today for $12,000." Having told this story, Miller rushes to put it into perspective: "For the price of a good Impressionist painting, you can build a whole collection of good American folk art." This is, of course, a fair assessment; there are a great many things one can build these days for the price of a good Impressionist painting. The record for an American folk painting, meanwhile, stands at $600,000.

If Miller has built his reputation on a keen eye and a good head for business, he has also added to it with a sharp tongue. He is opinionated and admits that he likes to cause a stir. He is harshest on the large auction houses, which he calls "dumping grounds for dealers' mistakes"—that is, for inventory the dealers have been unable to sell. "I don't mean to say they don't sell terrific material. They certainly do. But they sell a lot that isn't terrific."

Miller is also outspoken about other dealers: "If I see a copy of *Duveen* on a dealer's shelf, I've got him figured." Duveen, he says, "set himself up as an authority on everything" and was a master at talking a client into a purchase. "I know dealers who model themselves on him," says Miller, and recalls seeing one such dealer shepherding a client through a show. As the client wrote a check for $15,000 to buy a painting, he turned to the dealer and said, "But tell me, is it *really* a great painting?"

Miller sometimes even takes a jab at collectors. "You basically have two types. There's the one who has every

continued on page 62


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1b. Romeo and Juliet—"The Dance." $9,750. Overall height 22". On a cherrywood base. A limited edition of 15 sculptures in porcelain. Subject to prior sale.

From Our Connoisseur Gallery

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10¼" high, 7½" diameter.

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2d. "Finch" Cachet. $59.
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Coffee Pot. 10" high.
Creamer. 6¾" high.
Covered Sugar. 6" high.

3e. Hot Water Kettle. $7,800.
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From Our Buccellati Gallery

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After Dinner Cup and Saucer. Set includes two of each.

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Barnyard Blues. Herend's charming pets in the classic blue and gold fishnet pattern.

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5c. Pen Holder. $55.50. 3" diameter.

Not shown:
5d. Letter Opener. $55. 8¼" long.

From Our Waterford Gallery



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A diamond-studded plaque bordered by a band of sapphires highlights this glorious handmade rope of 18 karat gold, supple as silk.

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From Our Fine Jewelry Salon



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8½" tall.

From Our Rosenthal Studio-linie Gallery.

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7c. "Asymmetria" Crystal Stemware. $39. each.

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From Our Baccarat Gallery

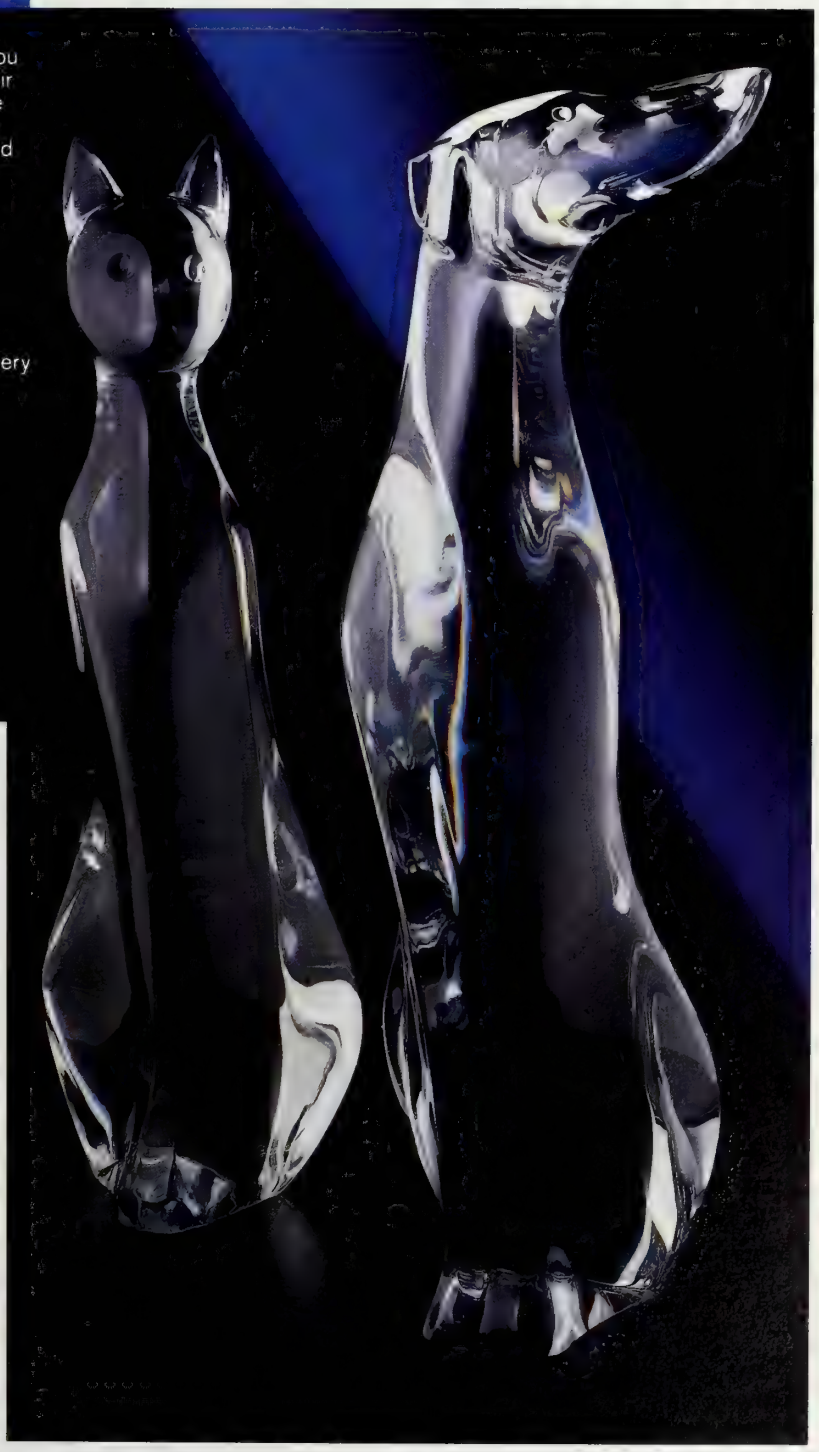
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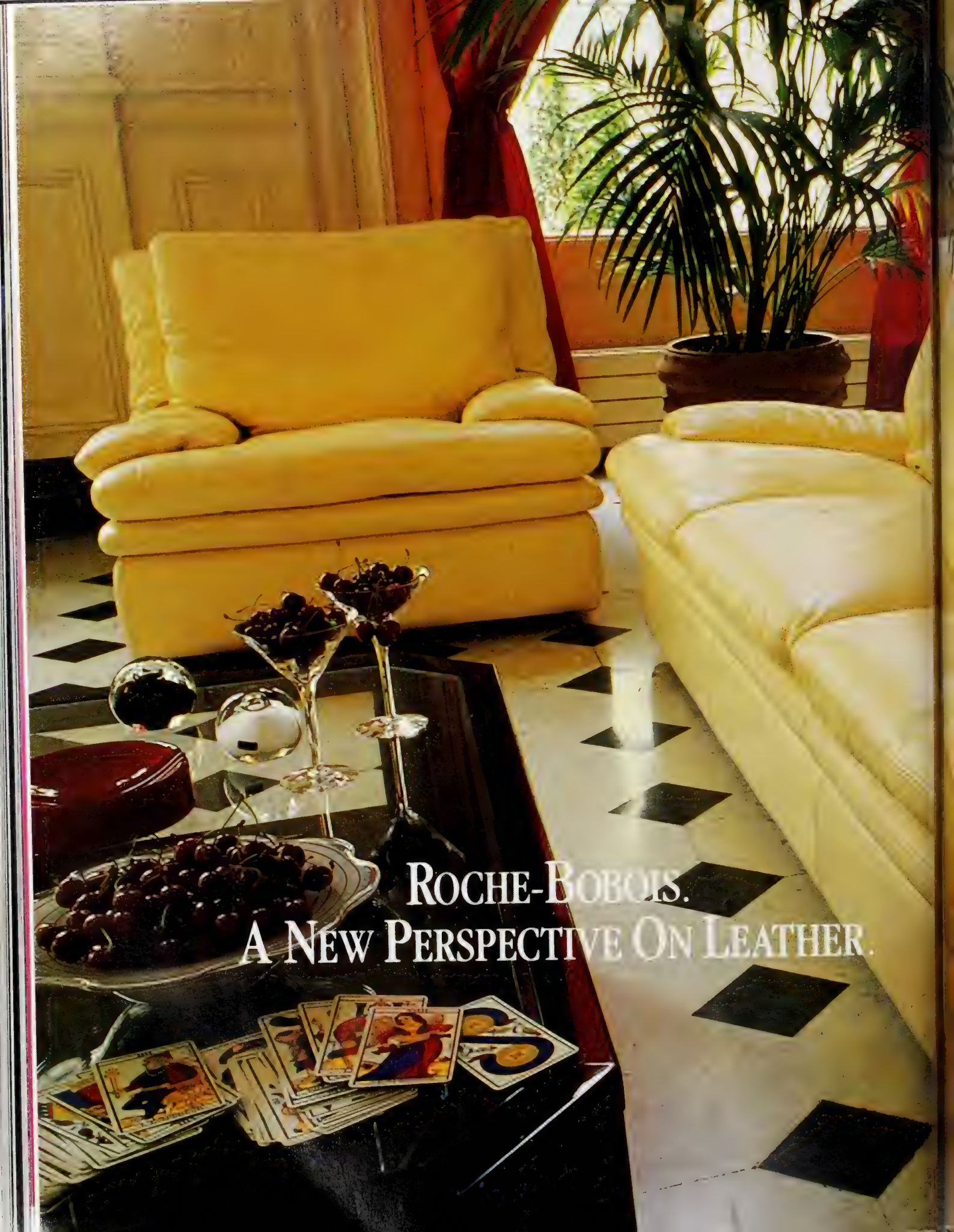
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Muriel Kallis Newman—Life Among the Moderns

continued from page 66

among them. It was at once an exhilarating and frustrating experience for her. "Hanging my work alongside theirs, I found to my anguish that mine wasn't good enough," she says. "Collecting was the next best thing; it became a kind of sublimation."

Her collection is now famous for postwar American paintings, but she began with early-twentieth-century European masters. Her first acquisition, in the late forties, was a Picasso portrait of Dora Maar no longer in the collection. In the next two years she added important works by Gris, Léger, Miró, Schwitters, Ernst, Dubuffet, Arp and Giacometti, and they are still among the most satisfying paintings and sculptures in her collection. She also paid attention to the American moderns, including John Marin, Arthur Dove and Stuart Davis—works she now exhibits on a wall filled literally floor to ceiling with watercolors and drawings.

Clearly, however, her deepest affinity is with the American Abstract Expressionists and their immediate heirs, and these were the artists she concentrated on after 1949. She was often able to buy directly from the artists, and she has assembled a group of paintings that presents postwar American art at its highest level of achievement. The de Kooning *Attic*, 1949, is not only inarguably one of his greatest paintings but surely one of the most powerful paintings done in this century. She says of a smaller but potent de Kooning, *Two Women* of 1952, "The critic Harold Rosenberg told me I was the inspiration for a later version of the same theme." Pollock's *Number 28, 1950* is one of the best of his silver drip paintings and shows just how eloquent and subtle, even delicate, his art could be. On it goes, revealing the cutting shapes of a Clyfford Still; Motherwell's stark yet rich *Elegy to the Spanish Republic, No. 35*, 1954-58; feathery, infinitely sensitive pastels by Gorky; and the brilliant slabs of color of a Hofmann.

Viewing the Abstract Expressionists' works is a moving experience for Newman; her feelings for their achievement are deep. She refers to the movement as "a time of great innovation," and for her, "few have really measured up to their level since." She is obviously taken, even now, by the profundity of the works, by their "mystery and poetry." (It should be said that while Newman has collected the masters, she has not overlooked softer voices, such as that of Anne Ryan in her collages, or the considerable merits of artists such as Earl Kerkam, Paul Feeley and Robert de Niro, whom she feels have never received their due.)



ABOVE: Hans Hofmann's *Mecca*. BELOW: Muriel Newman appreciates modern and primitive works that express "the powers of the unconscious." Necklace by Alexander Calder. Behind her, Jackson Pollock's *Number 28, 1950* and a painted bronze by Alberto Giacometti.



She has been attracted to primitive art for the same qualities, which, she feels, can ultimately be traced to "the powers of the unconscious." She has collected widely in African, Oceanic and New World art, and her apartment is enlivened by powerful and startling images: a monumental *nimba* mask, Baga snake and Congo fetish; several pieces from the East Sepik region of Papua New Guinea; a Malanggan figure from New Ireland; ancient Mexican and Pacific Northwest Coast objects.

The heart of the collection was formed between 1949 and 1954. Newman's last major acquisitions were made in the early sixties when she added vibrant paintings by Morris Louis, Kenneth Noland and Jules Olitski, as well as Claes Oldenburg's 1962 *Soft Calendar for the Month of August*. She has since purchased very little, not because of lack of interest in newer developments but because she has no space, and it is inconceivable to her to buy something and simply put it in storage. She maintains a lively interest in the work of the Minimalists—Donald Judd, Sol LeWitt and Carl Andre, for example—as well as in such painters as Frank Stella, Richard Diebenkorn, Brice Marden and Howard Hodgkin. She still visits galleries frequently, including those in New York's East Village.

She despairs, nonetheless, at much of media-oriented mass culture, and finds there is often "less of real note" in today's art world. She admires, above all, the visual qualities of painting and has "little use for those who may collect, but who have no real visual sense or feeling."

Muriel Newman is passionate about her collection, but she is also clinically objective about it. She is a curator's delight, for she knows exactly what she has—what is good, better, best, and what is not so good. She sees each object spontaneously

continued on page 72

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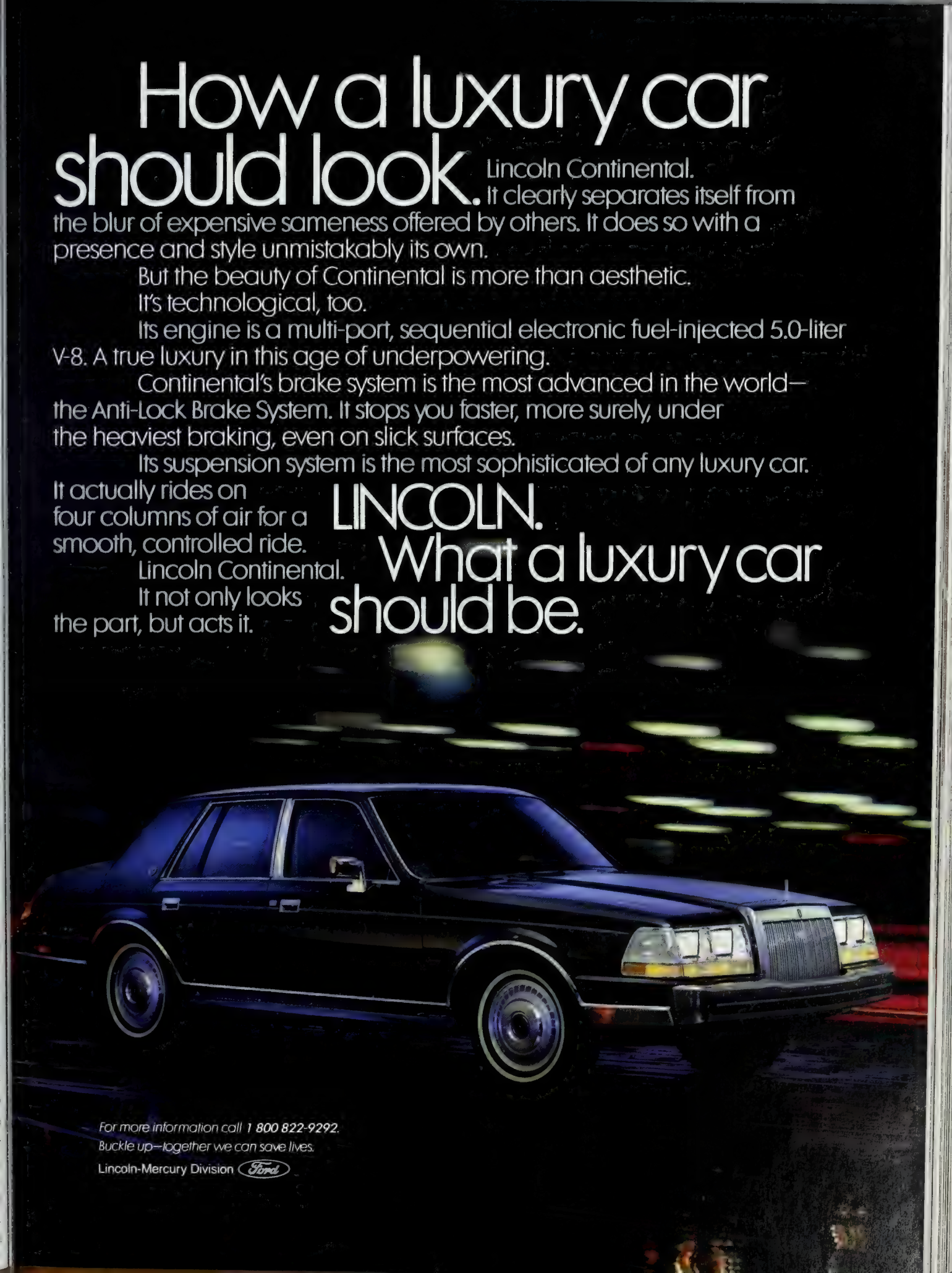
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Muriel Kallis Newman
continued from page 70

and freshly, as if she were seeing them for the first time. The collection is, as she says, "an extension of myself," but by the same token, she is not possessive about it and feels strongly that "art doesn't really belong to anybody—it is for the public, and collectors only hold it in trust. It may belong to me aesthetically," Newman says, "but it actually will always belong to the artist." She is quick to express her distaste for "collectors who think they are the stars, not the art."

She acted on her belief in the public responsibility of the collector when she announced in 1980 that she would be making a gift of her collection to the Metropolitan Museum of Art. Her announcement caused considerable dismay in Chicago, but she has always loved New York and the Met, since she, and many of the artists who figure prominently in her collection, spent long hours there. She recalls, for example, visiting the museum with Franz Kline to study the works by Ingres. It is fitting that

The de Kooning *Attic* is surely one of the most powerful paintings done in this century.

she is now able to add significant works by Kline and other artists for future generations to enjoy.

The inevitable, impossible question is asked of her: Could she pick out four or five works that she prizes above all others? "No," Newman states emphatically. "The level of quality is too high, too consistently high, to make that kind of choice." She is absolutely right, of course. The works confirm that Muriel Newman has succeeded in reaching her loftiest goals: that the collection will "further public art education" and, ultimately, "enrich our civilization." Not surprisingly, she is right once more.□







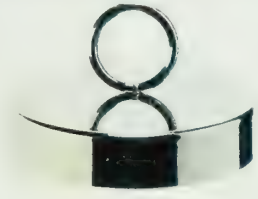
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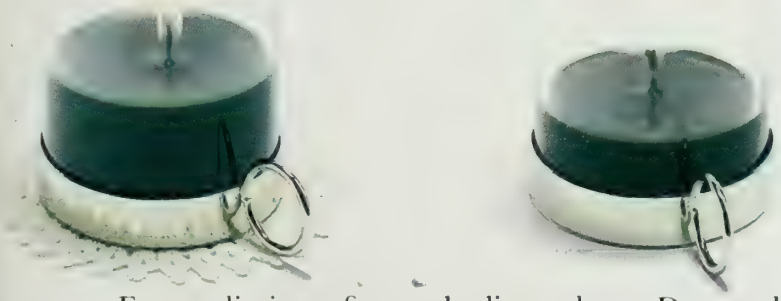






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by Tad Gilmore

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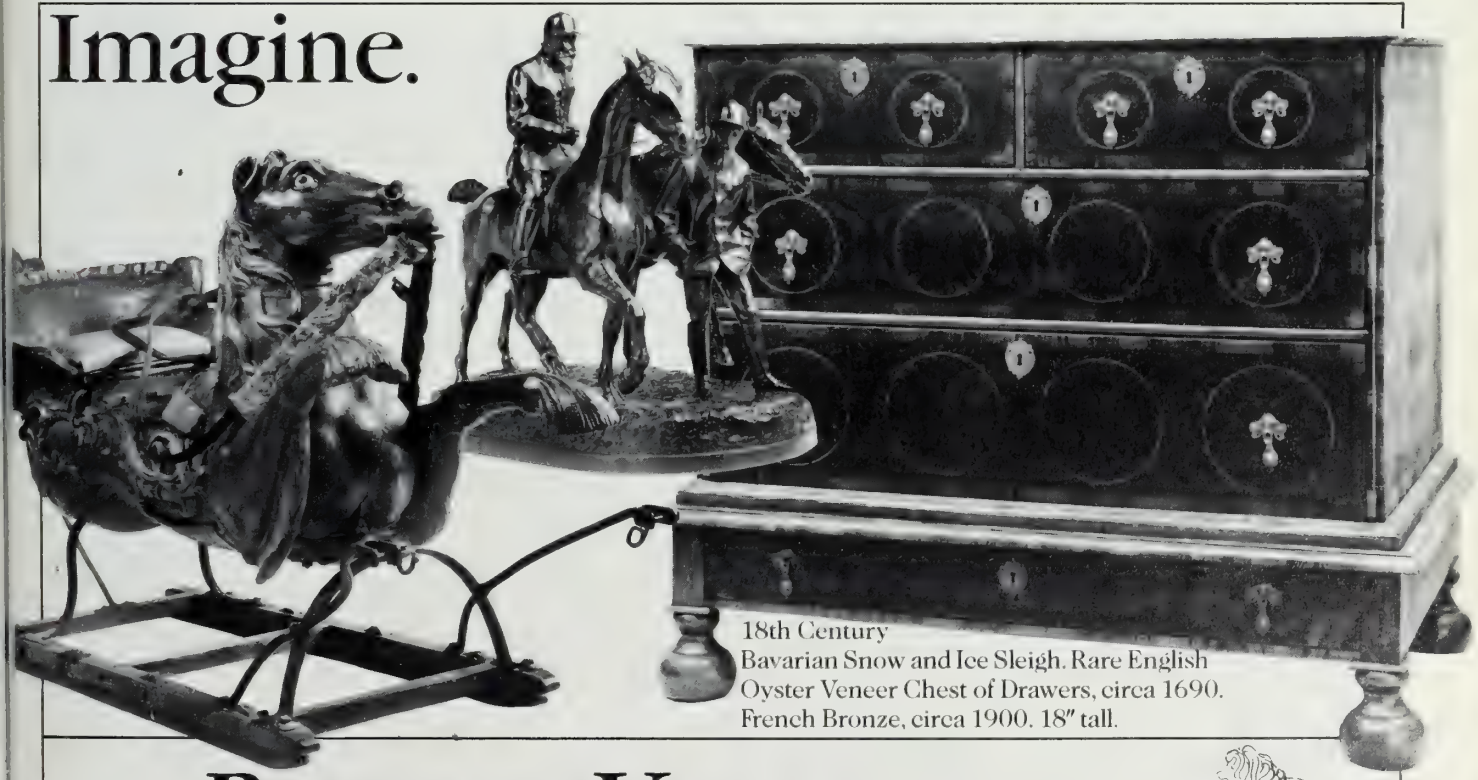
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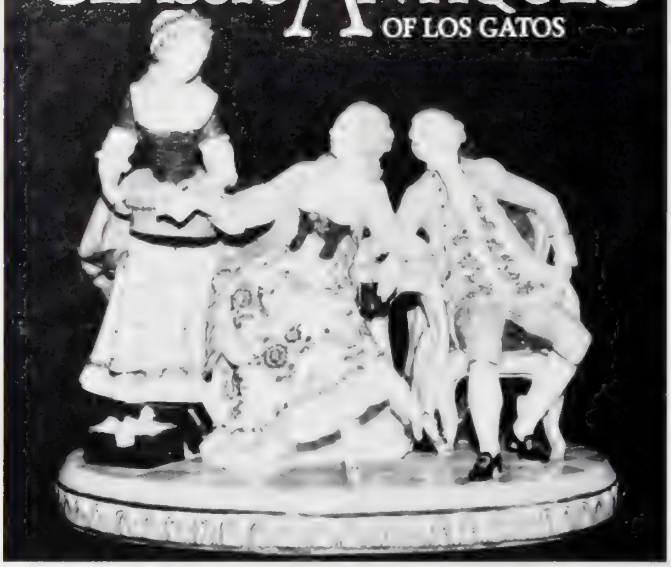
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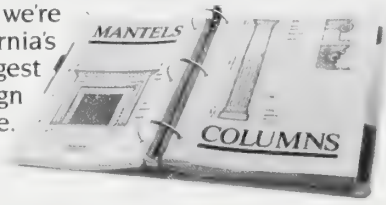
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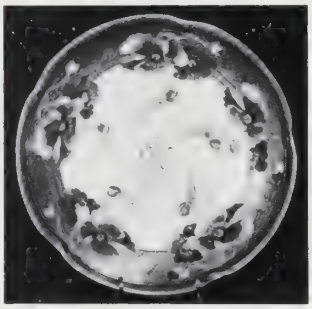
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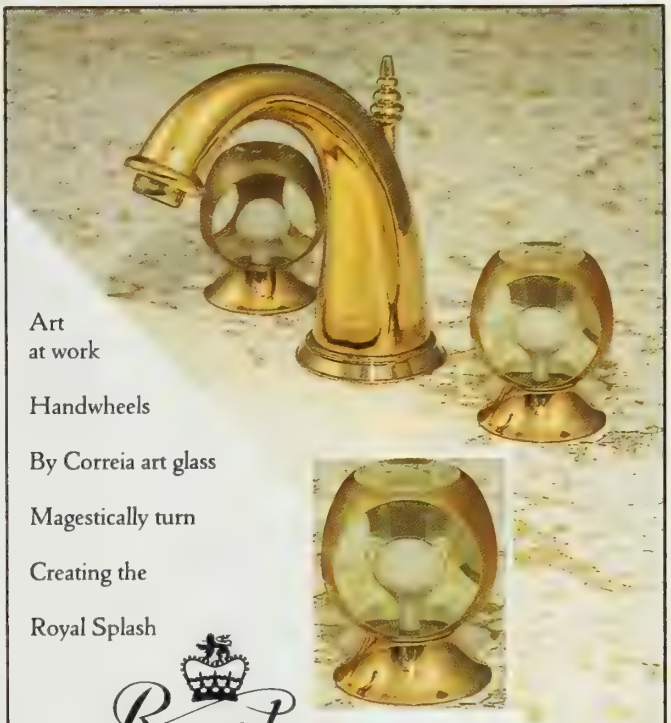
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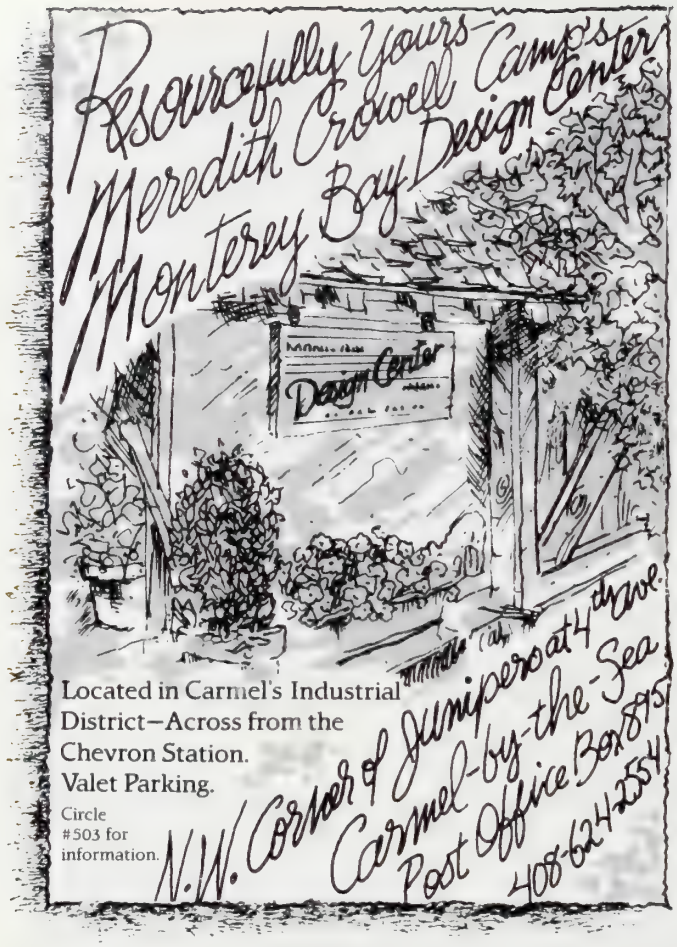
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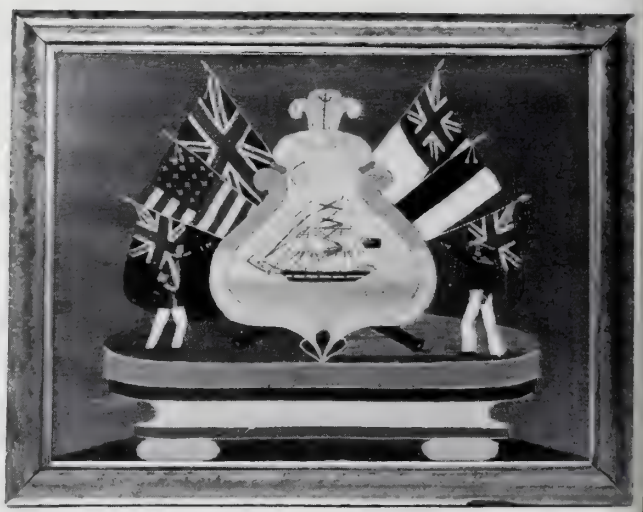
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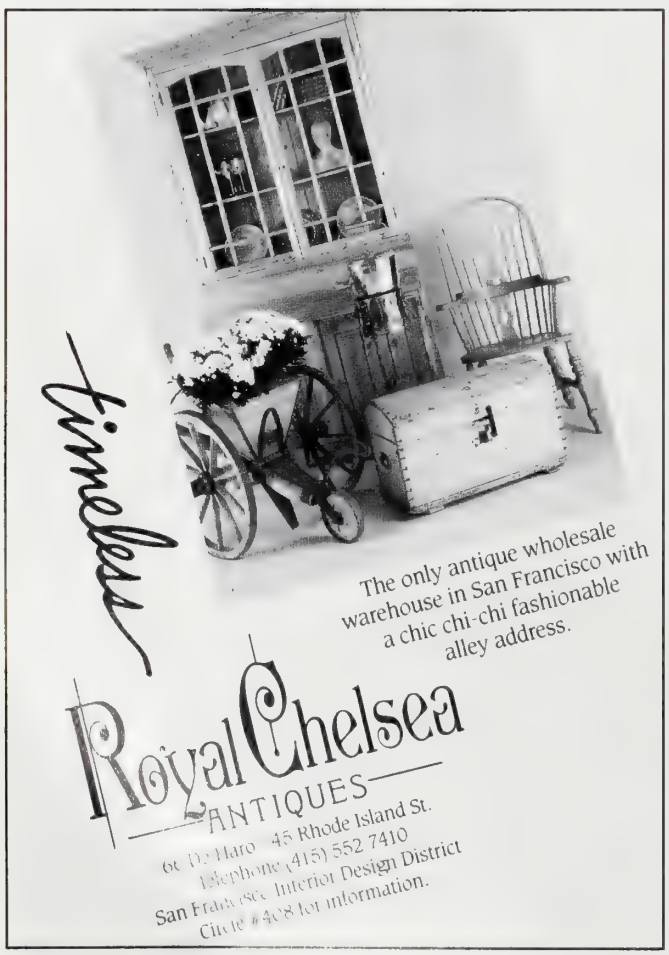
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Variations on a Theme

The English Country Look Reinterpreted in New York

INTERIOR DESIGN BY THOMAS
TEXT BY JESSE KORNB
PHOTOGRAPHY BY JAIME







For a Dutch Colonial home in Westchester County, designer Thomas Britt expanded on the English country look his client requested. PRECEDING PAGES: At the rear of the living room, a Flemish leather screen painted with pastoral scenes defines an intimate seating area; to the right, a satinwood breakfront surrounded by numerous Chinese gouaches. Another set of four gouaches illustrates the production of tea. Cowtan & Tout fabric covers sofas and circular table. ABOVE: An 18th-century American mantel focuses the opposite end of the room; the painting over it is 19th-century English. Open armchairs from Kentshire are Hepplewhite-style; pillow and chair fabric from Clarence House.

WHEN TOM BRITT'S friend of eighteen years called to say that she was moving back to New York, it was the most natural thing in the world for him to volunteer his services. He had, after all, decorated her parents' houses and her first apartment; on visits to New York, she'd often commiserated with him as he redid his home. So they were more than friends—they understood each other's aesthetics. For them collaboration would be a pleasure, not a euphemism.

What, Britt asked, was the new house like? "It's in Westchester," she said. "It's a Bucks County Colonial, not too huge."

As Britt well knew, her father only liked modern furnishings—"I don't want anything here older than I am," he'd once said. Predictably, his daughter had moved on from smart-looking contemporary rooms to American country antiques and was ready to move on again.

"I want the English country look . . . " she told the designer.

Britt blanched. A decade ago he had announced his boredom with people who blindly opted for the then-current fashion of white rooms and white furniture. As a result those potential clients went elsewhere. In this decade he has bemoaned the mass affection for the English country look and thus has been spared a host of clients possessed by a sudden lust for chintz.

". . . and I want it the way you would do it."

With those words, a collabora-

continued on page 189

OPPOSITE AND COVER: In the library, Audubon prints are displayed over an American pine mantel with English coal grate, both from Danny Alessandro. French cachepots flank an old fishing boat model. Antique needlepoint pillows enliven lounge chairs and ottoman covered in Brunschwig & Fils fabric. Sofa fabric, Lee Jofa. On desk, paired urns and silver cassolettes.





Flowers abound in the dining room, where both wallcovering and draperies are of Lee Jofa chintz. The table is set with Spode china and Waterford crystal. The 18th-century brass chandelier is from Hyde Park Antiques.

Britt knew the house would be "furnished but not finished, so he created a background that allows for changes in art and accessories."



French-style furnishings—a mantel from Danny Alessandro, Louis XV-style armoire, and two small tables—characterize the master bedroom. Above the fireplace, a French School painting of flowers. Ceramic vases are English. Loveseat fabric, Stroheim & Romann.



When film producers Ann and Keith Barish bought their 1920s Bel-Air residence, a maze of small dark rooms belied its spaciousness. Val Arnold modernized the interiors, removing walls and installing expansive windows and glass doors to take advantage of the views, such as the one from the upper sitting-room terrace.



Points of View

Ann and Keith Barish in Bel-Air

INTERIOR DESIGN BY VAL ARNOLD
TEXT BY BRUCE DAVID COLEN
PHOTOGRAPHY BY JOHN VAUGHAN



UNLIKE NEIGHBORING Beverly Hills, Bel-Air possesses neither a high profile nor a true commercial district—two factors that have given the latter its well-deserved reputation for peace and privacy. And those qualities are exactly what attracted Keith and Ann Barish to the community.

The Barishes arrived in Los Angeles in 1979 to pursue their interest in film production. Keith Barish, a former businessman, has since produced six motion pictures, among them *Endless Love*, directed by Franco Zeffirelli, and *Sophie's Choice*, for which Meryl Streep won an Academy Award. Ann Barish was responsible for *Gringo*, a highly praised documentary on heroin addiction filmed in New York. Next month she will begin producing a movie in Jamaica for her husband's company.



ABOVE: "The heart of the house" is Val Arnold's term for the entrance hall. A grand piano echoes the lines of the steel-and-oak railing he created "to give both a Mediterranean and contemporary feeling." In the corner, an African ceremonial headdress.



RIGHT: Clean lines, neutral colors and abundant greenery contribute to what Ann Barish calls the living room's "sunny perfection." To brighten and enlarge the space, the designer added the bay window, which is five feet deep to accommodate the sofa.







Because today's moviemaking is a bicoastal business, the Barishes decided to keep both their Park Avenue penthouse and a circa 1910, twelve-bedroom beach house on the dunes at Southampton. Realizing they would be spending as much time in Los Angeles as in New York, they wanted their California residence to be as personal as their other two. But its style and feeling had to be different. Keith Barish is a strong advocate of the "When in Rome" school of architecture.

"We wanted an honest-to-God California house, one that was designed for the climate," he says, adding, "I always have to smile when I drive through Los Angeles and see the wild conglomeration of building styles. It's like taking a survey course in world architecture. There's everything from claustrophobic Tudor cottages to French châteaux, Tara look-alikes and Williamsburg Colonials. To me that's as ludicrous as building a Swiss chalet on the Côte d'Azur."

Obviously the odds were against the Barishes finding the sort of house they could comfortably move right into, although they did search for about six months. When that proved futile, "I considered finding a piece of land and building our own," recalls Barish, "but there is very little view property left in either Beverly Hills or Bel-Air. Besides, starting my own production company was all the building I had time for. If I'd known then what I know now about the agonies and time-consuming surprises of remodeling, I would have realized that it's often simpler to start from scratch. At the time, Ann was back in New York working on *Gringo*, which meant all decisions were in my court. I've no regrets, though, that we went the way we did."

The route they took led them almost to the top of the Bel-Air hills, into a 1920s Mediterranean-style villa with more to offer outside than in. "It was such a mess," remembers Barish. "The upper floor was a jumble of tiny rooms, and the downstairs wasn't much better." Small windows kept out the light and limited the views. "It was all very depressing, and lots of people, including the real-estate agent and some contractors, urged me to tear it down and start over.

"But there was nothing wrong with the exterior design and layout," Barish continues. "It was as naturally Californian as convertibles and avocados. And I loved the way it nestled into the hillside, like a villa on the French Riviera or on a Greek island. However, it was a disaster within. I began to wonder if the two parts would ever be a harmonious whole."

Barish dealt with several architects and interior designers, but none came up with a floor plan he really liked. Then he met Val Arnold. The Los Angeles designer was recommended to Barish by the producer's close friend, the late Stan Kamen of the William Morris Agency. According to Barish, no agent ever came through with a more brilliant bit of casting. Arnold

"We wanted an honest-to-God California house, one that was designed for the climate," says Keith Barish.

The reading room leads to a library used as an office by Keith Barish, who often conducts business meetings around the fireplace. Counterpointing the contemporary art, including a Robert Motherwell above the mantel, are pieces from Africa and New Guinea.



ABOVE: *Male Head*, a 1980 painting by Roy Lichtenstein, lends a colorful focus to the dining room. Val Arnold dislikes what he calls "big Last Supper tables"; instead, a small circular table proves "friendly enough without being lost in the large space." He included rounded upholstered armchairs to incorporate softness into the spare design.

understood exactly what his client had in mind—although making that vision a reality was another matter.

"There were days when I thought we'd never get done with the remodeling," recalls Arnold. "Of course we did, but it took a *long, long* time." He removed some interior walls, then ripped out the antiquated windows, water pipes and electrical and gas conduits. "Once all the rubble was hauled away, you could appreciate why I fell for the site in the first place," says Barish.

Most anyone would. The 160-degree view of the Los Angeles basin is what hyperbole is made of. To the west is the shoreline of Santa Monica and the dark-blue Pacific, seven miles distant. To the east lies downtown Los Angeles, against a backdrop of the snow-capped San Bernardino Mountains. Nearer at hand, the Barishes look down on the deep-green slopes of Bel-Air, dotted with two-, three- and five-acre estates.

"I didn't see any necessity for cluttering up the rooms with potted trees and house plants," explains Arnold, "since the house is surrounded by so much greenery and now has enough large windows to take it all in. However, that doesn't mean I was out to

OPPOSITE: Prints from David Hockney's lithograph series *A Hollywood Collection*, 1965, are displayed on a wall in the poolhouse projection room. A dhurrie from Afghanistan covers the floor. Rattan lounge chair is from Bielecky Brothers; Arnold designed the sofa, which has a raffia-covered frame.

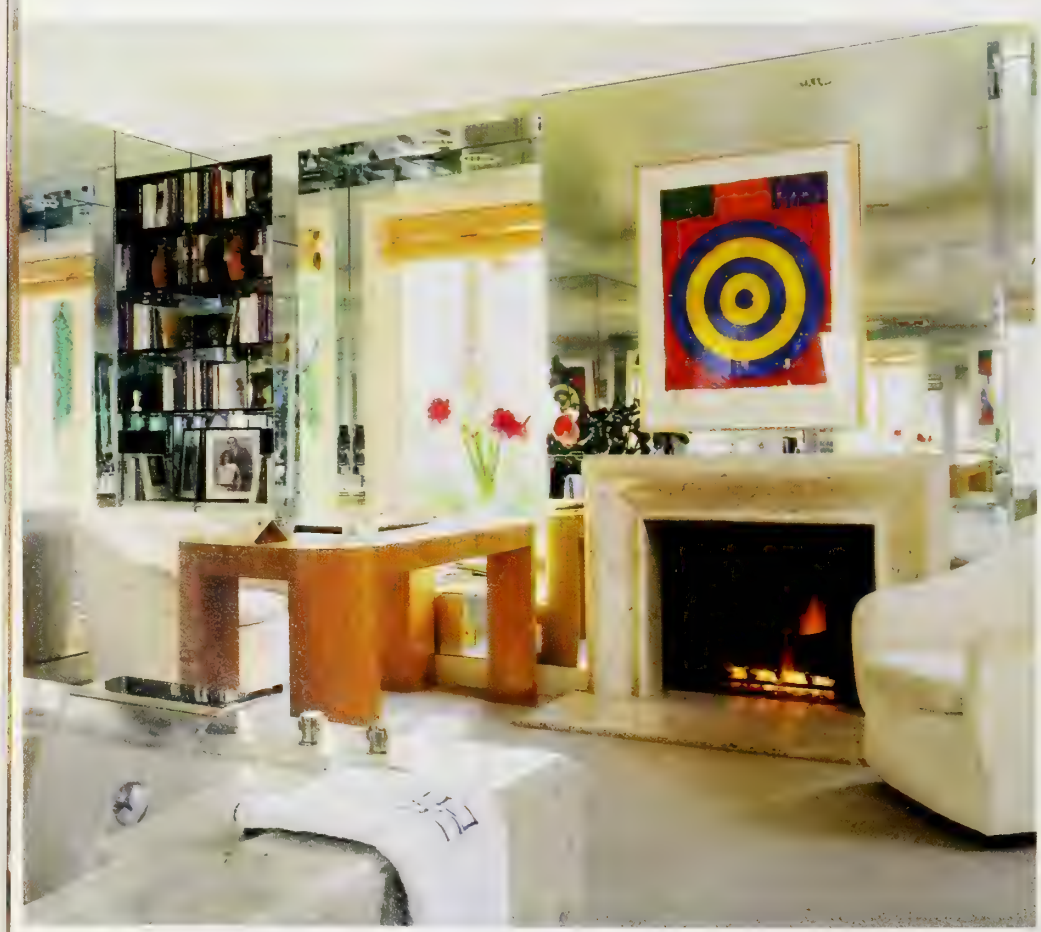


separate the two worlds. Quite the opposite. I'm proud of how visitors step from the traditional Spanish courtyard into the very contemporary interiors with almost no sensation of moving from past to present, from outside to inside. We even copied the texture of the interior marble floors for the outdoor concrete steps."

From the time the first hammer knocked down the first wall to the moment the final nail was hammered in—hanging the Barishes' collection of modern art, which includes works by Robert Motherwell, Frank Stella, David Hockney, Jasper Johns and Roy Lichtenstein—nearly five years had elapsed. Keith Barish takes responsibility for many of the delays: "I'm afraid I changed my mind a lot."

Val Arnold puts it another way: "It was the most intense designer-client relationship I've ever had. By that I mean Keith was around all the time, wanting to be sure everything ended up looking like he imagined it would. He was interested in the smallest of details—whether a door should open in or out; what kind of wood we used for the racks in the wine closet. He's a perfectionist, and I respect him for that because I'm one too. Having two *i*-dotters at the same remodeling site can lead to lots of debates, but every minute was worth it. Keith ended up with a house he's very proud of, and I think it's my best, most important piece of work too."□

RIGHT: Windows in the master bedroom punctuate a bare wall, bringing in the enveloping landscape, while white bed linens and dowel-framed furniture increase the open feeling the owners sought. Tables were designed to hold "the piles of reading material that are part of a producer's job," says Val Arnold. Lamps by Hansen.



ABOVE: Jasper Johns's 1974 screen print *Target* is reflected in the mirrored walls of Ann Barish's dressing room/bath, which also functions as an office.





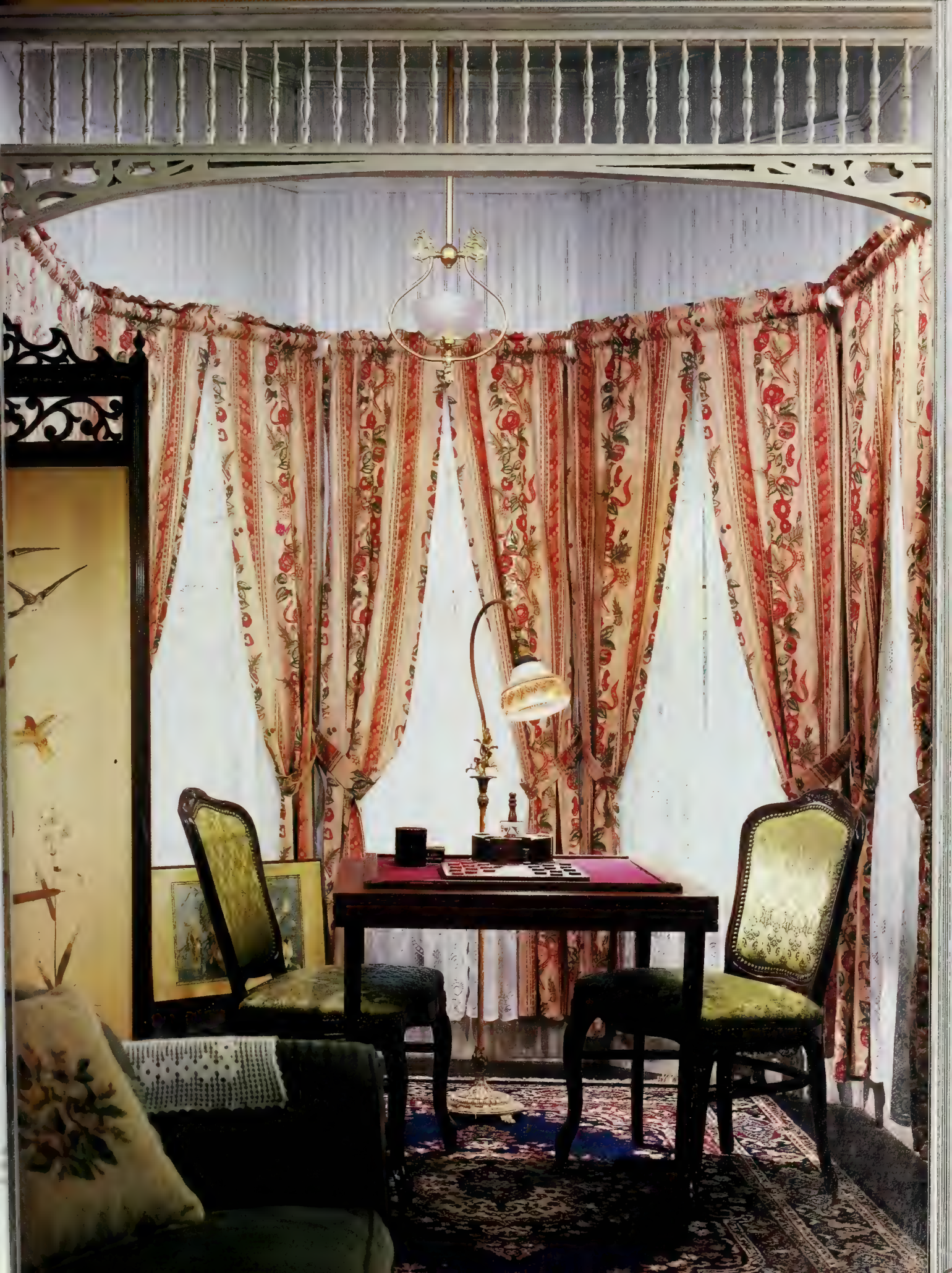
In translating the play *Crimes of the Heart* to film, producer Freddie Fields sought an "unspoiled" location for its principal set—the fictional Hazlehurst, Mississippi Victorian in which the three MaGrath girls grew up. A 1908 clapboard house in the North Carolina town of Southport fit the requirements of production designer Ken Adam, who meticulously aged the exterior and added such elements as a two-story porch, gazebo and turret.

Setting the Stage for Crimes of the Heart

A North Carolina Clapboard Recast for Film

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY PETER VITALE

"A family like the MaGraths had neither the means nor the interest to create an authentic period décor," says set decorator Garrett Lewis, who infused the interiors "with an eclectic atmosphere." OPPOSITE: A 1920s games table occupies a living room alcove.





Ken Adam enlarged the entrance hall, rebuilt the staircase and added a gallery "to accommodate cameras and create interesting angles." The leaded-glass window and floor tiles are also his designs.



ALL INTERIOR DESIGN is to some degree set design. Both branches of the art address the same question: "Who lives here?" The private client, naturally, determines in what light and detail, how artfully or intimately, his or her identity will be presented. The imaginary clients of a set decorator have less autonomy in the matter. A set thrives on idiosyncrasy and aims at the revelation of character. Says Garrett Lewis, who designed the interiors of the MaGrath House, the featured set for the film *Crimes of the Heart*: "When you've done a successful job, it's all there to find."

Crimes of the Heart was adapted for film by Beth Henley from her Pulitzer Prize–winning play, and directed by Australian Bruce Beresford, whose previous films include *Tender Mercies* and *Breaker Morant*. It is set in the archetypal southern town of Hazlehurst, Mississippi, and in the play all scenes take place in the kitchen of the cluttered Victorian in which the MaGrath girls spent their childhood.

The sisters are archetypes too, at least in outline. Babe (Sissy Spacek) is the belle with the loose moral screw; Meg (Jessica Lange) is the siren with the hazy past; Lenny (Diane Keaton) is the martyred spinster. But a résumé of the story does it an injustice. There's a lightness of heart behind the dark deeds of the title. *Crimes* is a comedy—a chamber piece for three weirdly attuned instruments.

Bringing a stage play to the screen challenges—and at times strains—the ingenuity of a director who doesn't have his usual elbow room. "A play is volatile," says Bruce Beresford. "Particularly this one. You don't want to



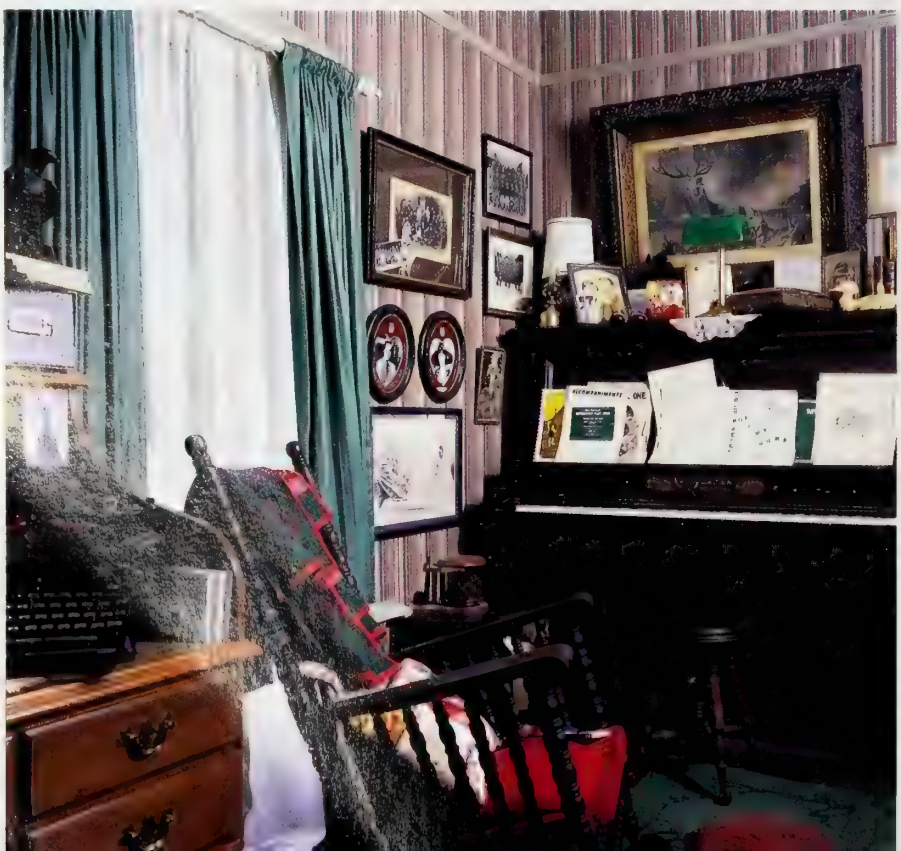
To convey the effects of "years of sunlight and cleaning," Garrett Lewis employed a "soft and faded palette" in the living room. The draperies are purposely "simple and homemade, like the kind Lenny MaGrath would sew," he says.

lose that compressed intensity. But you also have to open things up, create movement and visual interest. We decided to do this largely inside the house, which is why its design became so important."

Beresford wanted the house "to have lots of character while still remaining fundamentally *ordinary*. We didn't want something too pristine and stylish, or too creepy. It had to feel lived-in, real. And that was one reason we said to hell with convenience and went on location."

The selected locale, Southport, North Carolina, is a town *Crimes* producer Freddie Fields believes is "as close to Hazlehurst as we could find." The lawns hadn't been frayed by too much traffic; the trees were

ABOVE: "The dining room is formal and thus rarely used by the MaGraths," says Lewis, who furnished it with pieces lent by local families. Adam created the leaded-glass doors "for visual effect and access."



BELOW: In Granddaddy MaGrath's room, objects suggest his personality. Among them: sheet music, engagement portraits and an 1893 Harvard Hasty Pudding Club photo.

enormous; the older neighborhoods felt lost to time; and the requisite nineteenth-century clapboard houses were still standing. The production team found one such house, dating from 1908, which had not been inhabited for twelve years. "Then," says Fields, "Ken Adam moved in."

Adam, production designer for *Crimes of the Heart* (he won an Oscar for his work on *Barry Lyndon*), was

continued on page 191

OPPOSITE: A glazed bookcase in the library/music room holds a trio of bronzed baby shoes Lewis included "to indicate the three sisters."

FOLLOWING PAGES: When decorating the sisters' cluttered girlhood bedroom, "part of the fun was picking their hobbies and tastes," recalls Lewis.







ARCHITECTURAL DIGEST VISITS:

Queen Margrethe II and Prince Henrik of Denmark

TEXT BY PRINCE MICHAEL OF GREECE
PHOTOGRAPHY BY DERRY MOORE

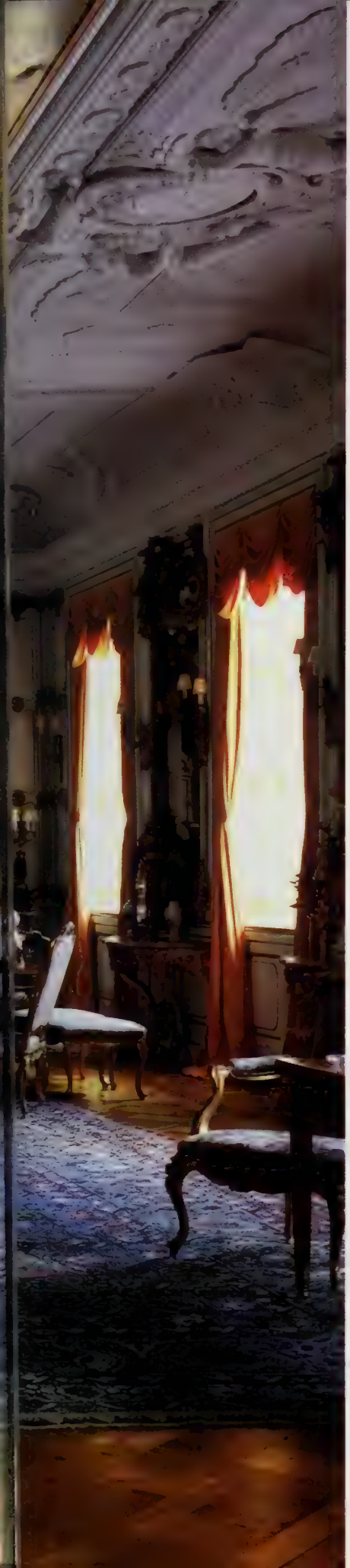


The dome and chimneys of Fredensborg Palace are part of the original summer retreat built in 1722 for King Frederik IV of Denmark. The palace was later extended and used by the Danish royal family as an escape from the formal court life at Copenhagen.

OPPOSITE: "I saw this house gradually transformed from a sleeping beauty into what it is today," says Queen Margrethe II, who with her husband, Prince Henrik, has continued the restoration initiated by her mother, Queen Ingrid. Incorporated into the paneling of the queen's study are 18th-century portraits commissioned by Queen Juliane Marie of her relatives. It was Queen Juliane who first turned Fredensborg into an elegant holiday residence.









LEFT: "We use the great drawing room to receive ambassadors and guests, and it is where the family gathers before dinner," says Queen Margrethe. The ceiling painting by Hendrik Krock depicts Denmark and Norway begging the gods for peace, an allegory of the name *Fredensborg*, which means "castle of peace." The wall paintings were done by Italian artist Jacob Fabris. "Most of the 18th-century Danish furniture has always been in this room," the queen adds.

ABOVE: In the Frederik IV room, the monarch's portrait dominates the marble fireplace. His travels to Italy influenced the stuccoed ceiling and chimneypiece by Brenno, and the 18th-century painted wall-covering. BELOW: The Green Salon was recently redecorated by the queen and the prince consort. On the wall is a grisaille portrait of author Ludvig Holberg, surrounded by scenes from his popular comedies painted by Christian August Lorentzen.





"Old archives and traces of paint under later layers helped us restore the domed hall to its original color scheme," says Queen Margrethe. "The hall formed the nucleus of the original building and is the palace's most spectacular feature. We use it for state banquets or private parties, where we can seat up to 200 people."

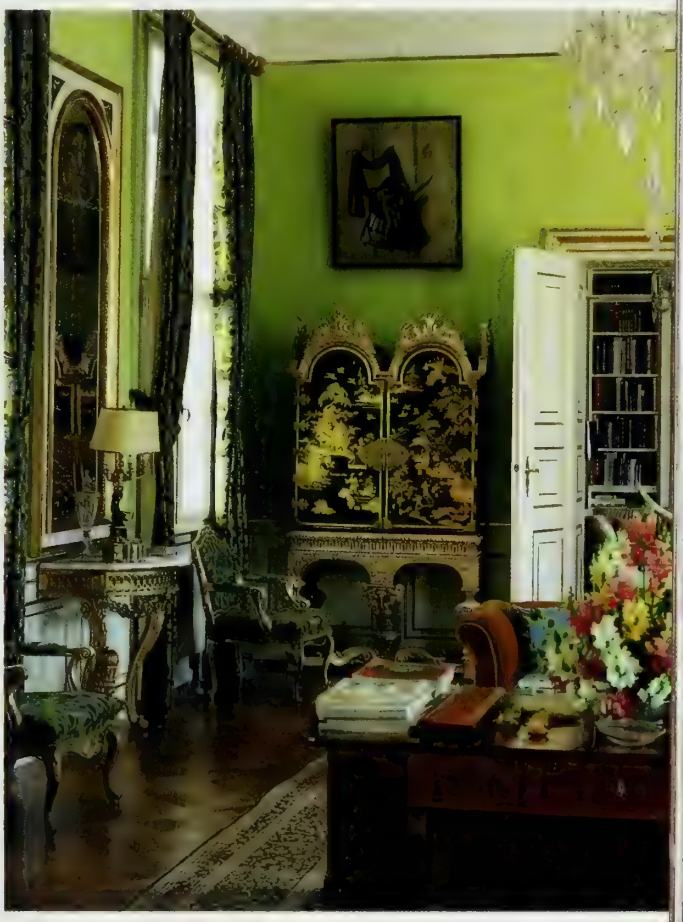
AROUND 1700, King Frederik IV of Denmark decided to build himself a "small royal summer house" about twenty-five miles from Copenhagen, in woods used by his ancestors as a hunting preserve. But it was not until 1722, with the coming of peace after the twenty-one-year war with Sweden, that construction was completed and the king was able to use his brand-new country palace, to which the court repaired on festive occasions. Frederik's successors liked the summer house and used it often, but eventually found it too small.

Queen Margrethe II, the present resident of Fredensborg Palace, explains what happened next. "Apartments were gradually added to accommodate courtiers, along with a chapel, a chancellery, a servants' wing, a guardhouse, stables and an orangery, which later doubled as a theater. Then Queen Juliane Marie, Frederik V's second wife, added another wing as an extension to her apartments. Of all the Danish queens, she was the one who liked Fredensborg best. In fact it was Juliane Marie who made the palace what it is today—a beautiful holiday house rather than an official residence.

"There's nothing pompous about Fredensborg," the queen adds. "No throne room or anything of that kind. The castle was a bit neglected in the first half of the nineteenth century, until 1864, when Christian IX decided to start spending his holidays here." This sovereign, who would be known as the "father-in-law of



ABOVE: In the Chinese dining room are an early-18th-century export lacquer bureau and chairs commissioned by Christian VI. "We chose the wallcoverings with the 18th-century Chinese pavilion at Drottningholm Palace, Sweden, in mind," says the queen. BELOW: "It was sold as obsolete 130 years ago and was recently returned," Queen Margrethe says of the stove that sits in a niche of the Blue Salon. The portraits are of Queen Juliane Marie's son and his wife.



ABOVE: Prince Henrik, an active participant in the palace's restoration, recently redesigned his study to incorporate pier glasses by the Danish architect Lilje, pier tables by Jardin, a 17th-century Chinese lacquer cabinet on a giltwood stand and 18th-century Danish chairs. The doors lead to the prince consort's library.



Europe," used the palace to entertain his sons, the crown prince of Denmark and the king of Greece; his daughters, the queen of England, the empress of Russia and the duchess of Cumberland; plus their spouses, children and entourages.

From the time of Christian IX, members of the international royalty came to Fredensborg to escape to a simpler life and forget the cares of power. Czar Alexander III even founded a Fredensborg bicycling club; royal groups would go pedaling off into the surrounding countryside or glide around the magnificently landscaped French-style park, which, says Queen Margrethe, "was designed by Nicolas Henri Jardin, a French architect who brought the Louis XVI style here practically before

"My parents found masses of hideous things jumbled up with masterpieces."
—*Queen Margrethe II*



ABOVE: The Lutheran chapel is used by the royal family for public services every Sunday when they are in residence, and it was here that Queen Margrethe and Prince Henrik's two sons, Crown Prince Frederik and Prince Joachim, were confirmed. OPPOSITE: A series of 18th-century mythological statues by Wiedewelt still grace Fredensborg's parkland, which was designed by the French architect Jardin.

Louis XVI came to the French throne."

Even at that early date the park was open to the public; Denmark's monarchy was, and still is, strictly democratic, as an anecdote related by Queen Margrethe illustrates. One day a stroller in the park lost his way in the maze of avenues and happened to meet three very plainly dressed gentlemen, of whom he asked the way. They offered to guide him back to the gates, and the four set off chatting amiably. When they reached the entrance, the stroller, delighted with his companions, asked their names. "This gentleman is the emperor of Russia, this is the Prince of Wales, and I myself am the king of Greece," came the reply. The man, says Queen Margrethe, "thought he had fallen in with three raving lunatics; he hastily introduced himself as the emperor of China, then turned and fled, pursued by roars of laughter."

Under the reign of Christian X (1912–1947), Fredensborg once again fell into disuse. "It was very sad all round, but the fact is my grandfather was the only one in the family who really didn't care for the place," notes Queen Margrethe. In 1947, after Frederik IX's accession to the throne, he and Queen Ingrid used Fredensborg every summer. "When they first arrived, of course, my parents found the house cluttered with Victorian furniture, masses of hideous things all jumbled up with masterpieces. One evening during their first stay, my mother looked around and sighed that it really was too ugly. So she immediately started shifting the furniture around."

This marked the beginning of a methodical and progressive overhaul, with which Queen Margrethe was involved from the beginning. Over the years the queen and the prince consort have accomplished a remarkable feat of restoration, but the queen waves away compliments, insisting, "My mother was the one who started it all, and she stimulated me to carry on where she left off."

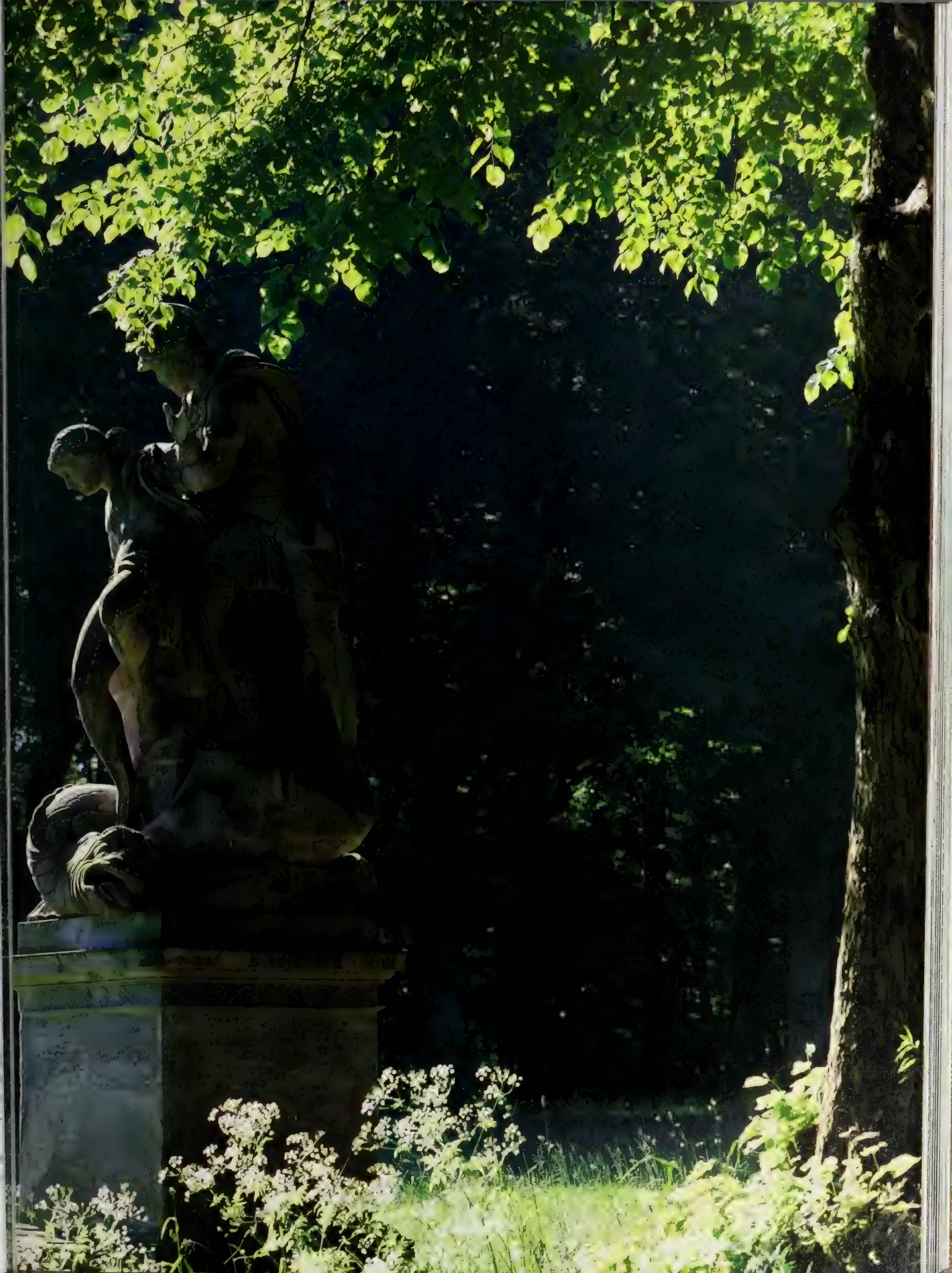
Since she succeeded to the throne in 1972, Queen Margrethe and Prince Henrik have continued her parents' custom of coming to Fredensborg for the summer, which tends to overlap into autumn and spring. These stays are not vacations, strictly speaking, because the queen's duties as head of state never entirely cease, and the prince consort presides over innumerable charitable and cultural organizations. Prince Henrik finds that they divide their time equally between Fredensborg and Copenhagen. Queen Margrethe adds, "I go to the court offices in Copenhagen for ministerial meetings, signings and state visits, but I receive ambassadors here and put up some official guests. As a rule I try to spend all day on Thursdays attending to the house."

Queen Margrethe has acquired extensive historical, artistic and literary knowledge, which she expresses in an easy, flowing style, spicing anecdotes with delightful details. In the prince's suite, for example, the queen points to an elaborate vermeil *service de toilette*. "We found it in the cellar of another castle. It was a present from Kaiser Wilhelm II, but since my family detested the man they never wanted to put his gift on display." The Danish royal family never forgave the Prussians for the invasion of Denmark in 1864 and the forced annexation of several territories. "But since then," the queen concludes philosophically, "time has passed."

Fredensborg houses a superb collection of furniture, paintings and objets d'art. In one glass case is the original Flora Danica service ordered by Christian VII, which has been copied so abundantly ever since. Farther on stands a seventeenth-century Italian cabinet that conceals an *épinette*—a small piano of the period.

Of the Blue Salon, for which she

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AN UNDERSTATED YACHT? Nowadays that sounds like a contradiction in terms. Nonetheless, the yacht in question—the first that the often lavish Renzo Mongiardino has done in his forty-year career—is blatantly understated. Within the mirrored windows of this sleek 164-foot Benetti, the soul of discretion prevails.

"Discretion, quiet hospitality and amiability—all the gentle qualities that express the refined culture of the owner are there," contends Celeste Dell'Anna, who spent two years assisting Mongiardino on the project. At the request of the Italian industrialist owner, the designers flouted more modern ship-decorating fashion by reviving the well-bred demeanor of prewar yachting.

"Paneled-out" has become a pejorative term for old-style wood-paneled boats among many contemporary yacht designers. They favor instead



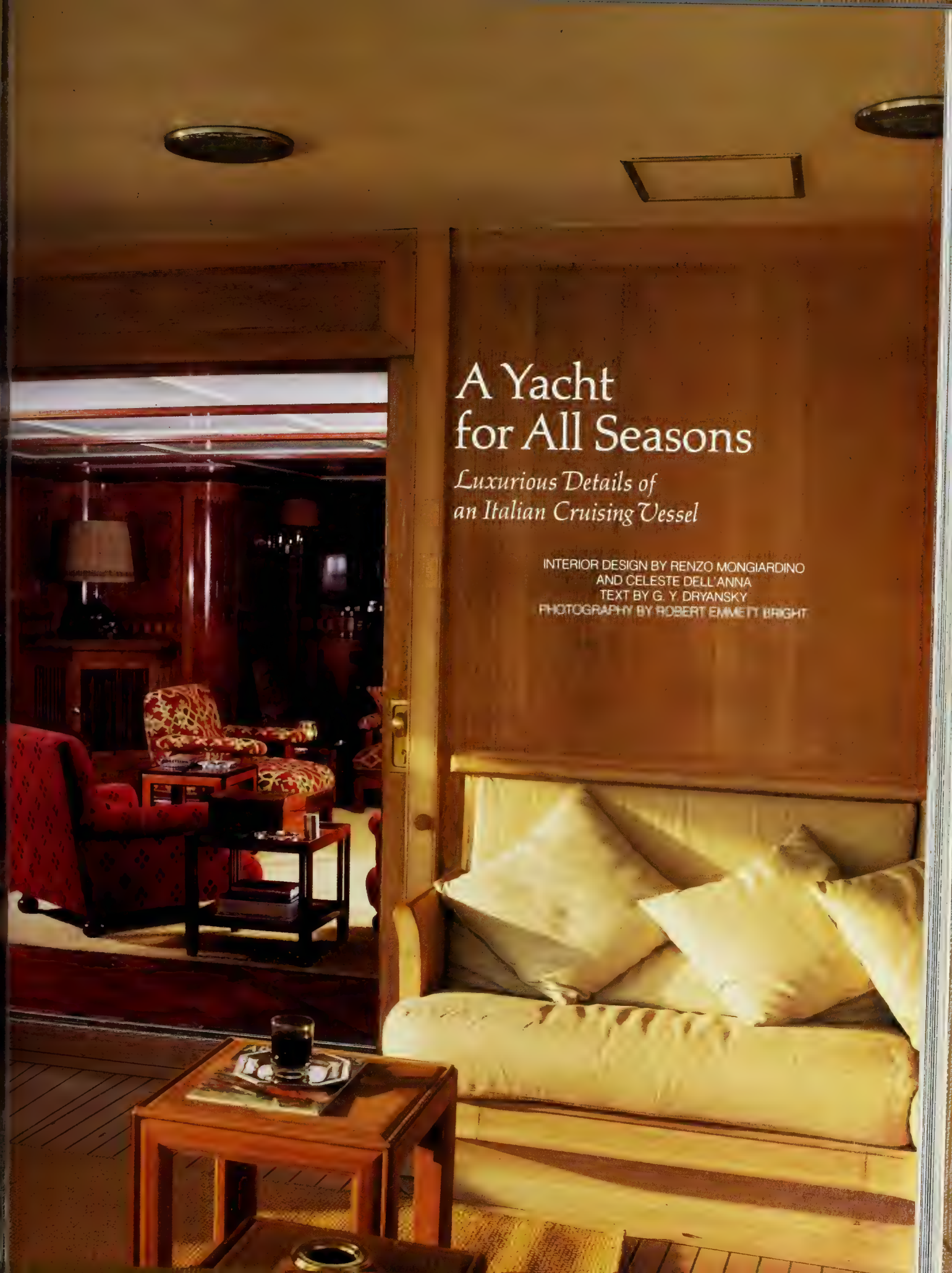
TONY MORGAN

Meticulous craftsmanship and fine parquetry distinguish an Italian yacht with interiors designed by Renzo Mongiardino and Celeste Dell'Anna.



ABOVE: Complete with 6,000-horsepower engine and a crew of thirteen, the yacht has a fully outfitted pilothouse displaying advanced navigational and communications equipment that allows for smooth crossings in rough seas.

RIGHT: "We used different precious woods in various rooms in search of decorative effects," says Dell'Anna. Guests enter through the cockpit, which [illegible] natural teak and two corner banquettes covered with raw linen.



A Yacht for All Seasons

Luxurious Details of an Italian Cruising Vessel

INTERIOR DESIGN BY RENZO MONGIARDINO
AND CELESTE DELL'ANNA
TEXT BY G. Y. DRYANSKY
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



lacquered plywood and marble. But Mongiardino and Dell'Anna reached back to retrieve the glory of fine parquetry from oblivion.

Bereft of bibelots, short on variety though exquisitely detailed, the yacht recalls the 1920s. It evokes that period when a boat was not furnished but fitted out as a conveyance. It has the sensible, restrained, comfortable touches that give the owner a free feeling of being elsewhere than at home—closer to nature, definitely aboard a ship—without having left his taste for opulence behind.

"The twenties are not a period that I particularly adore," says Renzo Mongiardino. But that high epoch for yachting came to mind, he explains, in seeking a pedigree, a tie to the past, for the atmosphere of the boat.

This yacht makes him think of a wagon-lit, says Mongiardino. "It definitely was not intended as a false house," he declares. "It's something that exists in motion, and it shouldn't have a profusion of things that risk rolling around. Somehow I hate the idea of having to paste down precious objects. And paintings—it gives me

OPPOSITE: In winter the sofas, chairs and settees in the large formal living room are covered with a richly colored fabric stenciled and hand-painted with bold designs inspired by the patterns and colors of Anatolian Lotto rugs.

BELOW: Mongiardino's attention to surface detail echoes the owner's desire that his yacht be a unique symbol of Italian style. In summer the living room, with elm-walnut paneling, is arrayed with printed linen.









ABOVE: "It was like adding earrings," comments Dell'Anna of the geometric stained-glass lights he and Mongiardino employed in the paneled dining room.

nightmares to think it necessary to take down and put up fine paintings as if they were in a house endlessly in transformation.

"There's a rule of design I often repeat: 'See to it that a room is beautiful when it is empty.' A room can be beautiful or ugly when filled, but if it is not beautiful empty, it will never be beautiful filled."

The architectural proportions and treatment of the walls are what Mongiardino considers the essence of the yacht's interior appeal. The parquetry is of a high quality not often seen today, fashioned by Italian artisans who prefer a hard task to an easy one. The work was done in the northern Italian region of Emilia-Romagna; numbered sections were then reassembled on the boat. If the woodworking recalls England, it is definitely Italian in detail and choice of woods. The dominant wood is

LEFT: Teak banquettes with floral-patterned cushions add comfort to the less formal second living room, situated on the expansive flying bridge.



ABOVE: The owner's stateroom, personalized with photographs and a collection of antique ivory boxes, attests to the designers' wish to retain the warmth of a home yet adapt it to the requirements of life aboard a modern yacht.

cherry, chiefly in a honey tone but combined with a darker version in certain geometric bands. Also used are maple and, in large panels, the very Mediterranean briar.

The geometric patterns of the wood set the keynote for everything else in the yacht's design. Thus, repetition boldly pushed to the edge of monotony marks the overall composition. The success of it all hangs on the elemental rightness of forms and the delicacy of details.

"I thought if there were great resemblances throughout, the space would feel bigger," notes Mongiardino. "There would be a feeling not of going from little room to little room but of inhabiting one large room."

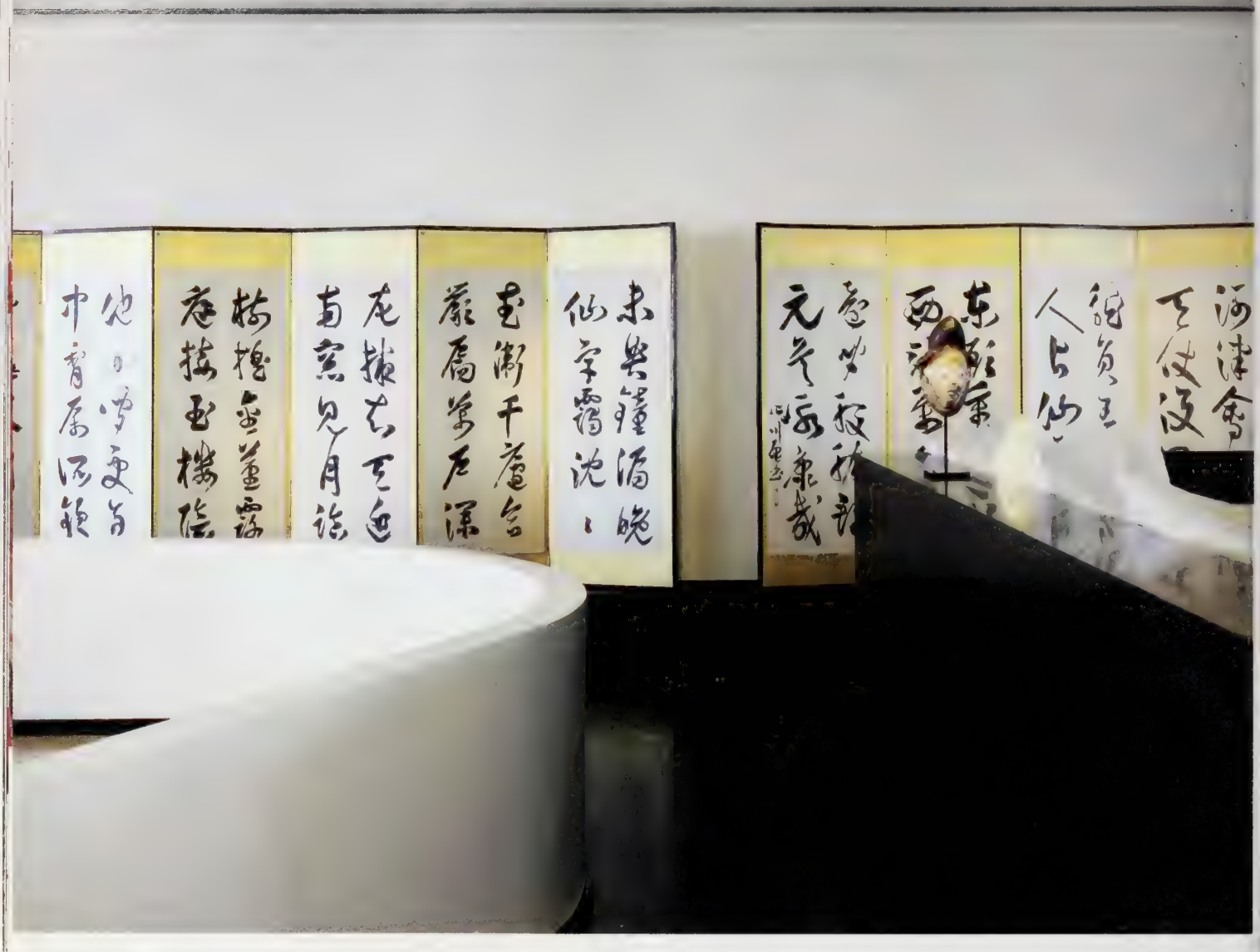
The yacht is used often in winter and summer, and with its state-of-the-art navigational equipment, it crosses the Atlantic easily. Dell'Anna points out with pride that during gale winds up to force 8 in the Caribbean, nothing budged and there was not so much as a crack in the parquetry. He mentions another yacht, one of the great marine behemoths, whose marble came apart the first time the ship sailed into rough seas.

The close attention paid to the smallest details is evident everywhere on the yacht, from the fully equipped pilothouse to the special windproof ashtrays. The yacht, however, wears its luxury quietly. It is a boat, above all, and it looks and feels so right that it could start a fashion for real, not dream, boats again.□



RIGHT: "The spirit and rhythm and patterns of simple architecture," says Dell Anna, subtly envelop the owner's study, highlighted with strips of cherrywood framing a brightly banded fabric. An antique kilim rests on the parquetry floor.





Joe D'Urso combined contrasting elements with a spare, sculptural quality in his design for Suzanne and Robert Morgan's penthouse apartment in Florida. In the living room, a dramatic tension is created by the opposing forms of the curved plaster wall and black granite enclosure. Japanese calligraphy screens are aligned along the 50-foot wall that runs the width of the apartment.

Aesthetic Intelligence

Modern Interpretations in a Classical Palm Beach Penthouse

INTERIOR DESIGN BY JOE D'URSO
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY RICK BARNES AND TOM KNIBBS

A PENTHOUSE APARTMENT in a grand old hotel—now reincarnated as condominiums—is the very apex of Palm Beach in more ways than one. Not only is it among the highest residential points in town, it is the pinnacle of classically conceived design. "It's my most ambitious domestic interior project to date—in terms of what we started with and what we ended up with," New York-based designer Joe D'Urso assesses.

What D'Urso started with was four thousand square feet of pure space—let others call it raw space—with three singular exposures: west toward Lake Worth and West Palm Beach, north toward Singer Island, and east over baking rooftops and palm groves toward the vast stretch of the sea. What his clients, industri-



The owners call the foreground area "Le Petit Café"—the Josef Hoffmann bentwood settee, armchairs and table, circa 1910, were once part of the Kabarett Fledermaus in Vienna. An African figure overlooks the terrace, landscaped by D'Urso, and a view of the West Palm Beach skyline. "It's nice to have a feeling of nature eleven stories up in the air," says D'Urso.

alist Robert Morgan and his wife, Suzanne, ended up with is a paradigm of scale and proportion—enriched by a fine collection of furniture and objects and amplified by an ingenious juxtaposition of materials.

The couple live most of the year in a totemically modern house on Philadelphia's Main Line. "After living with contemporary design all these years we didn't want another modern space, so we decided to buy into this 1920s Mediterranean-style building," explains Suzanne Morgan. "The first time I saw pictures of a Joe D'Urso apartment," she confides, "I thought, 'At last—an interior designer I could be interested in working with.' That's when I started to follow his career."

At their first meeting Mrs. Morgan told D'Urso that she wanted the apartment to have a "palazzo-like feeling," classical but not formal—no damasks or chandeliers. "So it's both aesthetic and functional," she says. "We have the floppy sofas and the big banquette Joe designed for us, and then if we want to feel more elegant we sit on a Hoffmann chair."

Although the apartment is not modern in the conventional sense of chrome and glass, the thinking behind it is very modern indeed—it amounts in fact to a series of modern interpretations within a classical space. D'Urso's was an architectural approach, yet one that allowed for pieces of furniture that are historically significant.

The living room is one high, whistling space running the entire width of the apartment. D'Urso exposed the original beams—the bones of the building—and the original ceiling, then had it laminated and soffited. Known for his innovative use of partial walls, he proceeded to design a low curved wall that encourages, even mandates, a promenade around it. At the end a spatial drama unfolds: the panoramic sweep east to the sea from a terrace, planted with blue plumbago and graced with stucco col-





ABOVE: "Mr. Morgan's study was designed to contrast dramatically with the other rooms," says D'Urso, referring to the warm tones and combination of materials. The desk, by Art Déco designer Paul Frankl, is accompanied by a Kolo Moser chair, counterpointing lacquer bookcases, a leather-tiled platform and a steel-and-glass door. On the desk, *Glaslamp*, 1924, by Bauhaus designer Wilhelm Wagenfeld.

umns encircled by *Ficus repens* vines.

D'Urso's instinctive understanding of lighting is clear throughout the room. He designed low-voltage lights with tiny transformers and perforated metal shades creating star-like reflections. At night, with spotlights hitting them, the artworks stand out in brilliant relief against the black granite floors.

Five pairs of massive floor-to-ceiling steel-and-glass pivoting French doors look like glass louvers or—since there are no frames between them—planes in space. The composition of the doors in the apartment—there are twenty-one of them—is in the spirit of Mondrian; each one incorporates vertical and horizontal lines and is executed in such materials as clear, frosted and wire glass.

"I like the illusion of one space flowing into another, so most of the interior doors are glass and steel as opposed to wood," D'Urso explains. "It's a contrary attitude—you'd expect wood perhaps, since there's a lot of it in the furnishings. But the black metal on the doors is an organizing element; it takes you through the space. There's something cool about it too, which in Florida is nice."

On the other side of the living room, facing the West Palm Beach skyline, D'Urso used a horizontal element: three sheets of butted glass,

OPPOSITE: Sleek floors of black granite, a unifying element throughout the apartment, connect the living room and media room, right. A Hoffmann drawing—designs for silver—hangs above an Austrian lacquered display cabinet holding a Hoffmann cut-crystal vase, top. At left, a large woodcut by Richard Bosman.

"I like to have a space unfold—you don't see it all at once," says D'Urso.



BELOW: Two dining areas share a platform of bleached and polished ash. Rare Hoffmann gilded urns rest atop a Ruhlmann armoire. On the buffet are a Dunand bronze vase and Puiforcat tea set. Lalique vase, left.





ABOVE: Designed with a ship's galley in mind, the kitchen is a combination of brushed stainless steel and bird's-eye maple. At the granite-and-steel table are Biedermeier chairs upholstered in black leather. The oven and cooking top are from Thermador.

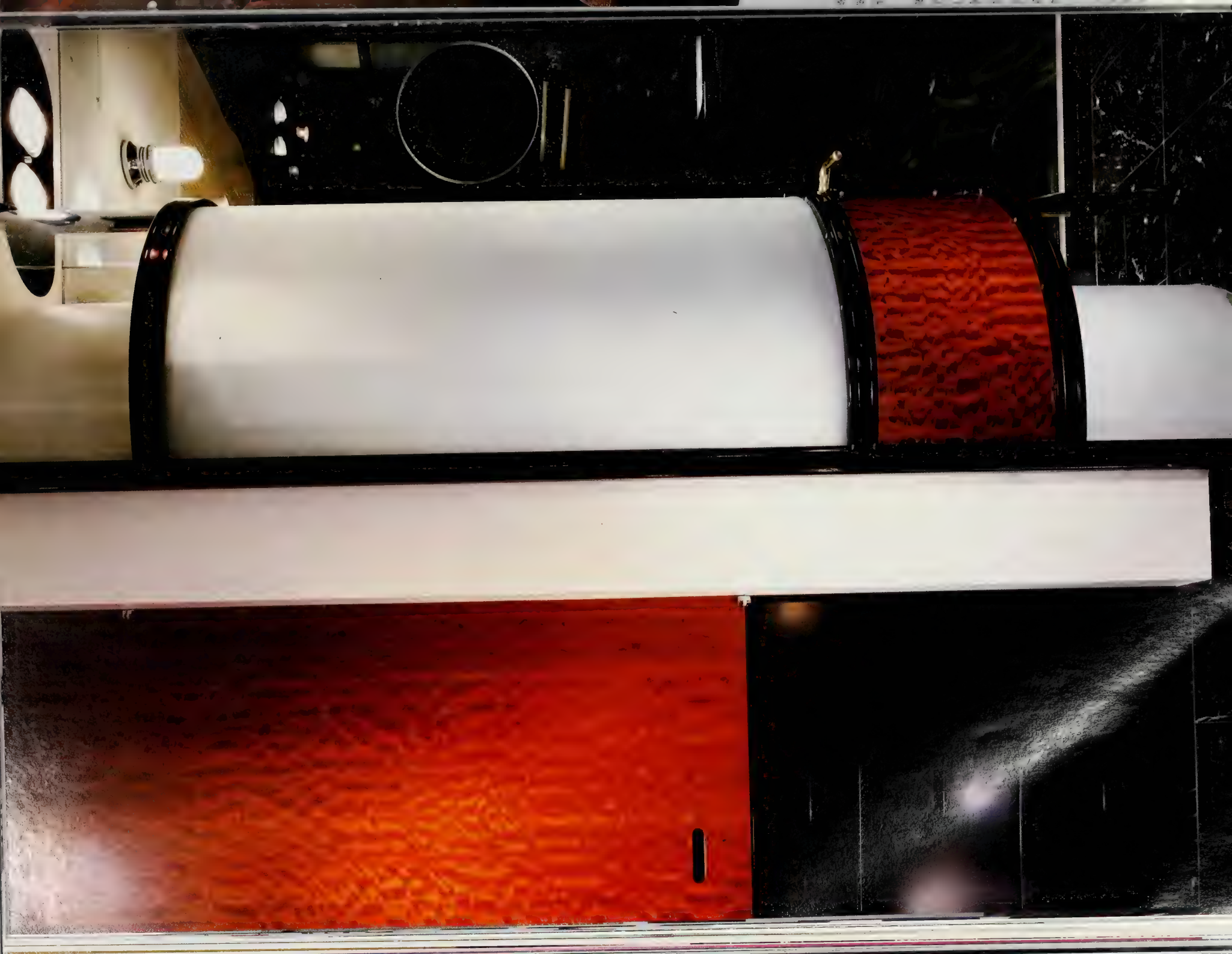
thirty-two feet long. An entire wall thus opens to a terrace lushly planted with orchids, jasmine, philodendrons and all manner of jungle-sized leaves; with the push of a button, a mesh shade descends the whole length of the window, filtering the emphatic sunlight. From here the Morgans can see all the way down to the building's private dock, where their ninety-foot yacht is anchored.

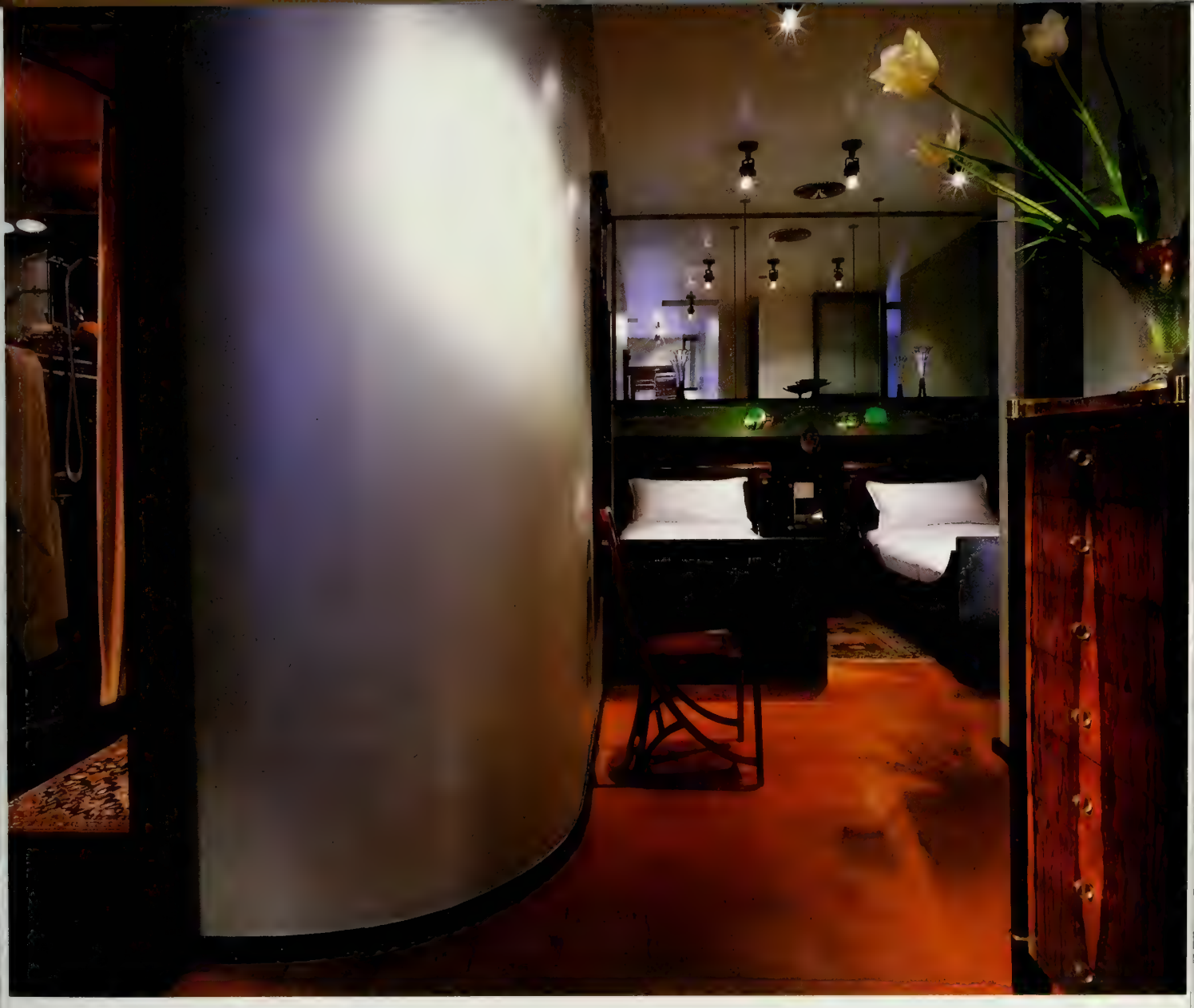
In this area of the living room there's a little place to have a drink, adjacent to a custom-designed bar. The Hoffmann grouping—a bentwood settee, two black-lacquer-and-gilt armchairs covered in natural linen, and a round table—once honored the Kabarett Fledermaus in Vienna, which Hoffmann also designed.

Running parallel to the French doors is a platform—an important formal element in D'Urso's work. It not only creates variety and movement through the space but also establishes a secondary floorline of bleached and polished ash, raised four inches from the floor to take advantage of the view. The edge of the platform is the same black granite as the floor and, as D'Urso explains, "functions like a frame, like a kind of binding." This is the formal dining area. An oversize black-granite "racetrack" table, with an oval top cantilevered from a single steel column, accommodates twelve. Ten feet away, still on the grand platform but nearer the kitchen, is the informal dining

FOLLOWING PAGES: Soft spotlighting sets off striking elements in the master bedroom. A low marble wall encloses the sleeping area where Picasso's *Tête de Femme II, 1939*, hangs. On top of a Ruhlmann cabinet inlaid with ivory is an Art Déco clock.







ABOVE: "The guest room has its own luxurious character," says D'Urso. Mahogany Empire beds are complemented by a Hoffmann chair, Art Déco cabinet and a floor of natural leather tiles. Footboards and wall behind the beds are of black granite.

area, where the Morgans have breakfast or entertain small groups at a Hoffmann table.

The lounge area of the living room has also been raised—this time, a whole foot—and carpeted. "Think of it all as a kind of interior street," D'Urso says. "The walking areas are black granite; the dining area, where you come to rest, has a wood floor; and the lounge area, which is even more relaxed, is carpeted in wool woven to look like sisal—a tight weave to give a tropical feeling."

Before the master bedroom area pivots a monumental door of steel, glass and wood; here the granite retires and carpeting takes over. From the threshold of Suzanne Morgan's bath and dressing area, all that is visible is a brass sink set into a marble counter, a mirror above it. "I like to have a space unfold—you don't see it all at once," D'Urso says. "In a bath that's particularly nice." The slabs of beige marble making up the floor and walls suggest sand; the ceilings are lacquered peach; and, in salute to the Morgans' ardent seamanship, the frosted glass window sports two clear glass portholes, which afford a view west.

A separate area, behind a large sliding pocket door, holds a startling D'Urso touch: fixtures that were ordered from the catalogue of a manu-

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OPPOSITE: A nine-foot-high curved glass pivoting door is, according to D'Urso, the "pièce de résistance" of Robert Morgan's dressing area and bath. As a tribute to his client's yachtsmanship, D'Urso designed the sliding glass shower door with a porthole. Bubinga wood covers the upper portion of the armoire; walls and floor are of Italian marble.



Antiques: Children's Furniture

The Charm of Traditional Designs in Small Scale

TEXT BY JAMES R. MELLOW



FELICIANO

Child's High Chair, English, circa 1750. Mahogany; 38″ x 16″. Carved leaf and shell motifs reflect the decorative Rococo influence on Chippendale chairs, lending elegance to even the most common of children's furnishings. Hotspur Limited, London.

Child's Tester Bed, Indian, early 19th century. Padouk; 71″ x 66″ x 35½″. Spindles of Indian design blend with British uprights and legs, embodying the fusion of eastern and western styles that defined Anglo-Indian furniture. Sotheby's, New York.

The child's very own chair and table, four-poster bed and little chest make up an environment that safely parallels the adult world.



PETER JOYCE

WHAT IS IT that possesses grown-ups—parents, relatives and artisans—to rescale the world in small for the benefit of children? Is it the continuance of some ancient tradition? Or memories of their own earlier and bumpy encounters with the world at large? Was Lewis Carroll, in recounting Alice's frustrating adventure trying to get the gold key from off the glass table that was first mountain-high and then alarmingly small, recalling some curious experience in the nursery?

Perhaps it is a concession to our innate sense of the privilege of ownership passed down from generation to generation, or a gesture of reassurance, establishing for children a feeling of housekeeping coziness and security. The child's very own chair and table, four-poster bed and little chest make up a more negotiable environment, one that safely parallels the bustling adult world.

It is worth remembering, probably, that it is the familiar domestic world grown-ups reproduce for their children. And it is the same intractable world of the Large, the Medium and the Small that the perverse Goldilocks of the fairy tale violates in her selfish, intruding way, first sampling the bowls of porridge, then settling into Baby Bear's little chair and bed—her worst offenses. The world of fairy tales is, in fact, the world of childhood: a world of things frighteningly too-large, like ugly giants, and as comfortingly small as Thumbelina, with whom a child might both identify and feel superior to.

The past seems to offer few answers other than the long and unexamined tradition. The earliest examples of children's furniture go back at least to ancient times. Later, in Europe, cradles and children's chairs were pictured in illustrated books of the fifteenth and sixteenth centuries. For the children of the wealthy in the seventeenth and eighteenth centuries, the furniture was often *de luxe*, the work of expert craftsmen, finely detailed, richly ornamented. And in all styles, in most ages, the high chair, that eminently practical invention, closed the gap between the child's world and the adult's, lifting the toddler up so that he could prattle along with table conversation.

In North America, once the hard-pressed colonists began making their own furnishings, the tradition of



Child's Slant-Front Bureau, English, 1710. Walnut; 34½" x 24" x 17". Revealing the simplicity of Queen Anne design, herringbone crossbanding subtly borders the match-grain drawers of a diminutively proportioned desk. Great Brampton House Antiques Ltd., Madley, England.

Child's Rocker, American (Mt. Lebanon, New York), 1875. Maple; 23½" x 14". *Child's Chest of Drawers*, American (New Hampshire), attributed to Shakers, circa 1820. Pine; 26½" x 31¾" x 15½". Sparely ornamented designs reflect the Shaker belief that beauty lies in utility. Ed Clerk Antiques, Connecticut.



Child's Side Chair, Jay Humeston, Nova Scotia, 1804. Hickory, pine and maple; 28½" x 13½" x 12½". Flexible hickory, soft pine and solid maple comprise, respectively, a Windsor chair's bow and spindle back, contoured seat and bamboo-turned legs. David Stockwell, Inc., Delaware.

children's furniture was resumed. Practicality prevailed at the start; solid, canopied and paneled cradles stood near the firesides in "borning rooms." Chairs for children inevitably followed adult styles: spindle- or slat-backed, rush-seated. Next came the graceful, airy style of the Windsor chair, bow-backed or comb-backed, and then the perkily decorated Hitchcock chair.

The Shakers, though practicing celibacy, made small-size sewing tables and rocking chairs for the members of their Children's Order, with the same craftsmanship and care they exerted on adult furnishings. (They also made children's chairs for the World's People; No. 0 in the illustrated Shaker catalogues.) Intriguing mysteries exist in Shaker practice. What prompted believers of the Hancock, Massachusetts community to put locks on a pair of children's chests, in contradiction to the Shaker code against locks in "the dwelling house of the saints"? (Where goods were held in common, locks were a sign of possessiveness and distrust.)

In the high tide of nineteenth-century commerce and industry, children's furniture became a market item. The suite of walnut living room furniture that P. T. Barnum commissioned for Tom Thumb—sofa, armchairs, side chairs, rocking chair—was duplicated for commercial sale. Yankee ingenuity "improved" on such functional items as baby tenders and "jumpers" by adding springs or ceiling chains that allowed the infant to bounce and dance unattended. Katharine Morrison McClinton, in her admirable *Antiques of American Childhood*, gives an illustration of a child's basket-woven walking cage, its virtues extolled in a jaunty bit of verse that seems perfectly apt for the American Wonderland:

Who's coming?
Can you ask it?
Toddlekins
In his basket

None of which, of course, accounts for the time-honored urge to scale down furniture to the measurements of a child. but it does suggest that in the knee-high world of childhood, as Alice would surely say, things get "curiouser and curiouser."□



Child's Drop-Leaf Table, American (mid-States), Sheraton, early 19th century. Mahogany; 19" x 28½" x 20". *Child's Staffordshire Tea Set*, English, mid-19th century. Earthenware. A nursery's small-scale furnishings emulate adult-world refinement. David Stockwell, Inc., Delaware.



"He is considered *the* American Dadaist," says Juliet Man Ray of her late husband, whose works are lovingly displayed in her Paris apartment. A selection of Man Ray's objects in the living room testifies to his "excursions into the unknown." From left, a wood box called *Pechage; L'Anti-Vol; Le Tour*, a sculpture under a glass dome; *Father of Mona Lisa; Mr. Knife and Miss Fork;* and a small bronze entitled *Herma*. The 1949 portrait of Juliet is one of her favorite pieces.

A Charmed Life

The Paris Apartment of Juliet Man Ray

INTERIOR DESIGN BY DAVID GIESEMAN
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DERRY MOORE



In 1952, while Juliet was on vacation, Man Ray divided a screen into rectangles and painted them, alternating "their values, light and dark, as in a chessboard," he wrote. On her return, he named it *Les Vingt Jours et Nuits de Juliette*. In front is a marble *Herma*.

A master of using found objects, Man Ray was the creator of many illusions. Of *Ballet Français*, the broom next to the living room fireplace, Juliet says, "New visitors are surprised that it's been left out. I'll ask them if they wouldn't mind taking it into the kitchen. That's when they discover it's bronze."



"JULIET, WITH FAUN-LIKE features and slanted eyes . . . had something exotic about her; she had also moved in art circles, she knew about me and my painting. I was highly flattered. After dinner we went to a night club where some of the best jazz of the period was being played. We danced. Juliet was like a feather in my arms."

This is how Man Ray—in his book of memoirs, *Self Portrait*—recalled his first meeting in 1940 with the woman who was to remain at his side for the rest of his life. Juliet Browner, born in New York, the eldest of six children, became the custodian of the artist's memory. After Man Ray died in 1976, Juliet says she decided to "find out everything" so that she could herself bear witness to what he stood for. Since then nothing has escaped her intense curiosity.

Today, Juliet Man Ray lives in an apartment overlooking her beloved Luxembourg Gardens in Paris. The shouts of children at play rise to the terrace, which is bright with huge chrysanthemums. It is here, in this sunny apartment, that late in life she summoned up the courage to begin again. It is here too that her own personality came to the fore.

The apartment is both near and far from Man Ray's rue Férou studio (see *Architectural Digest*, November 1982), where the couple lived for twenty-five years and which is still kept intact as part of the Man Ray archives. Man Ray liked living there; now that he is gone Juliet often comes to spend an afternoon—just to reminisce. But her own life goes on in her apartment. "This is my first real home," she says. "Life in a studio is fine when you're younger, but my fantasy was always a beautiful house with heating and hot water." In David Gieseman, an American designer living in Paris, she found a friend and collaborator. She trusts Gieseman to know how to interpret what she wants, and to integrate his ideas with an exceptional collection of art.

"When I moved in last year the apartment was rather ugly—wallpaper everywhere," she recalls. "David

made the interiors simpler to display the art. He also made the place lighter, which reminds me of California." The art is constantly changing as she moves pieces from apartment to studio and back, but it is all displayed to advantage thanks to David Gieseman's choice of a very subtle range of colors. What counts here are Man Ray's works, each of which has a story to tell. The only additional colors allowed to intrude are the autumnal reds and springtime greens glimpsed through the wide windows.

The apartment is smoothly functional and totally comfortable, as though in rational compensation for the "disorder" of art. Gieseman illustrates one of her criteria of comfort with a story: "Juliet decided to go with me to buy a sofa. It was a very chilly day and we stayed in the shop discussing the matter at great length. She sat in all the models on display. The one she ended up choosing was the one in which she dozed off."

Juliet Man Ray looks back on her life in Los Angeles—where she and Man Ray met and settled down together—as a charmed one. Bill Copley's Beverly Hills gallery specialized in the Surrealists, and all Hollywood came to Copley's openings. "Much whisky was consumed, very few works sold," Man Ray recalled. He consoled himself by losing at chess to Josef von Sternberg and Bertolt Brecht. Life took on warmth beneath the sun of friendship with Henry Miller, Max Ernst, Dorothea Tanning and Igor Stravinsky. The Man Rays met Ava Gardner, spent Christmas at the Stotharts with Benny Goodman, drank with Errol Flynn and argued with Chaplin at Clifford Odets's. And the evenings would sometimes end with a dance improvisation by Juliet, who had studied with Martha Graham.

Juliet and Man Ray had spent nearly six years together when one afternoon in 1946, shortly after his divorce from Peggy Guggenheim, Max Ernst came to tell them he was planning to marry Dorothea. He wanted Juliet and Man Ray to act as their witnesses. Man Ray decided it was "about time to get married also," and both ceremonies took place in Beverly Hills the next day. Man Ray photographed Dorothea, who in turn "made a beautiful painting of Juliet with a fantastic white headdress like a bridal veil." The event also inspired Ernst to do a large painting called *Double Wedding in Beverly Hills*.

In 1951, Man Ray decided it was time to return to Paris; he and Juliet boarded the *DeGrasse* in New York. Marcel Duchamp was waiting in the cabin to say goodbye, a "little parcel on his knees." It turned out to be an *objet* called *Feuille de Vigne Femelle*.

Man Ray was invited to take part in Dada and Surrealist retrospectives; even at this late date he found that a Dada show in Paris could provoke demonstrations by Beaux-Arts students. "Although many expatriate artists regrouped in Paris after the war, life was different," says Juliet of the period. "Man Ray did less and less photography and concentrated more on his painting."

After Man Ray, whom poet André Breton once called "the compass-reader of the unseen and the shipwrecker of the expected," died at the age of eighty-six, Juliet immersed herself in every detail of her late husband's life. She organized exhibitions, supervised the editing of books and worked to maintain the integrity of a major body of his work. After he was gone, she embarked on

Juliet Man Ray has dedicated the decade since her husband's death to maintaining his archives and organizing exhibitions of his work around the world. Future shows are planned at the living room table Man Ray found at a flea market, cut down and added wheels to. The chair Juliet works from is a prototype of a 1930s Man Ray design. On the wall is *Piscinema*, 1959.









"The origin of the tub chair in the studio remains somewhat of a mystery," says Juliet. "My husband needed a chair for portraits. He admired the work of Jean-Michel Frank, whose interiors he had photographed for Charles de Noailles, so it's attributed to Frank." Above the chair is *Easel Painting*, 1938; to the left is an untitled nude.

a new path that led to the preservation of his memory.

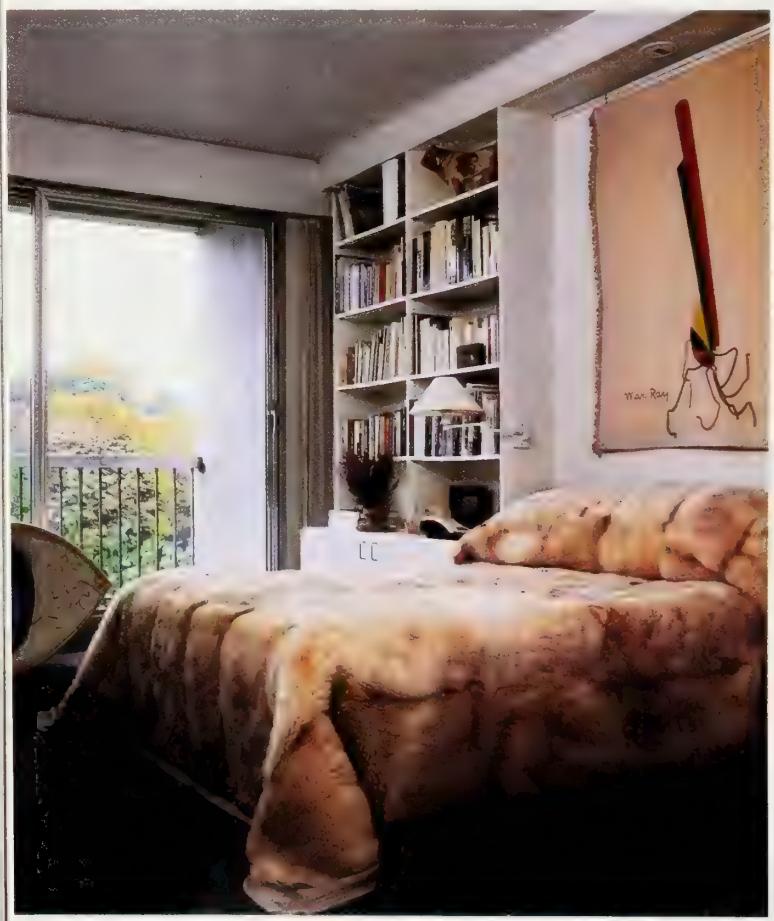
These days she enjoys gathering groups of young artists, painters, fashion designers, photographers and actors about herself. She dispenses counsel and takes an active role in furthering their careers. Her inner circle of friends includes Jacqueline Picasso, Teeny Duchamp and Olga Picabia; Jacqueline Monnier, the daughter of Pierre Matisse; and Naomi Savage, her husband's niece. She can be seen at nearly every Paris gallery and museum opening, and she still enjoys parties; she invited a hundred people to her housewarming. But favorite evenings are spent at a bistro with two or three close friends, one of whom notes, "Juliet adores Chez Alexandre in the rue des Canettes, and La Coupole."

The friend adds, "Juliet is very surreal in her own right. She buys her clothes with an artist's eye for putting colors together. She likes Yves Saint Laurent, sunglasses, oysters, caviar, Scotch and jazz." Juliet Man Ray finds life exhilarating, and her interest in others is boundless. "I work in the past but I live in the present," she says. Nothing shocks her; she's ready to try to understand anything she feels is "real." The exceptional people she has encountered in her life have sharpened her appreciation of others and left her a confirmed nonconformist.

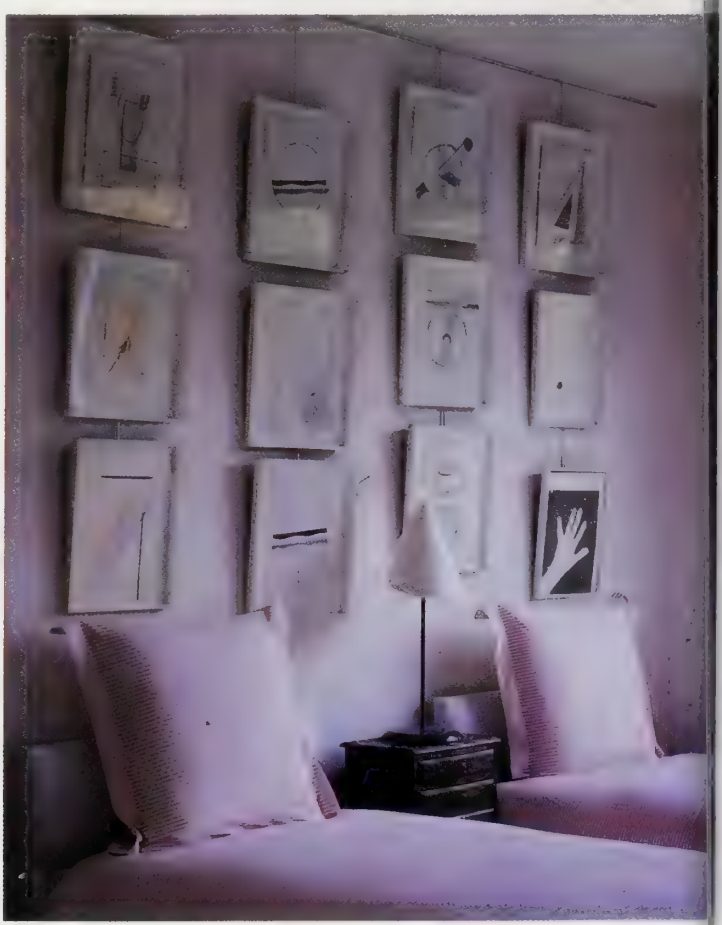
She often returns to New York to see her family or to California to visit old friends or discuss making a documentary about Man Ray, whose work is in constant demand around the world. Recent exhibitions have been mounted in New York, Los Angeles, Holland and Sweden. And it has taken five years to prepare for the first major U.S. retrospective of his work, which will start at Washington D.C.'s National Museum of American Art in 1988. "I want to see Americans recognize Man Ray as a major American artist who chose to live in Europe," she explains.

Juliet Man Ray has so much to remember. The images jostle and overlap to the point at which they form a single sumptuous image, just as Man Ray's myriad portraits of Juliet in magnificent homage to her beauty constitute a single image—imbued with the enigmatic radiance of a companionship that lasted over thirty-five years, a love that has endured almost half a century.□

"The bed was placed to take advantage of the view of the Luxembourg Gardens," says designer David Gieseman. *The Oculist*, when turned over, becomes an ottoman. *Jeune Fille*, the tapestry, is from the early seventies. "The books are very special," says Juliet. "They are all by or about old and new friends."



On the guest room wall are eleven drawings and a paper cutout, all from the sixties. The lamp is *Chapeau sur la Lune*. Gieseman used neutral tones throughout to bring Man Ray's works to the foreground, but this room was an exception. "Pink is one of Juliet's favorite colors; it has a slight glow and is very peaceful," he says.





"I want to see Americans recognize Man Ray as a major American artist who chose to live in Europe."
—*Juliet Man Ray*

Mirrored shelves in the guest room contain a collection of Man Ray's works. On the top shelf, from left, is the 1957 photograph *Les Harpes;* in front is *Herma;* Man Ray matchbox; a 1974 drawing of a woman's face; *Cadeau,* an iron with nails; *Le Voyeur;* a chromed paperweight, *Priape,* 1920; a medal, *Hommage Man Ray;* a cast bronze called *Fisherman's Idol;* and the collage *L'Etoile de Verre.* On the bottom shelf: *Woman,* 1954; *Décollage;* a photograph of Juliet; and a small photo of Man Ray and Marcel Duchamp.



TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY PETER AARON

Architecture: Voorsanger & Mills Associates



JAY VENEZIA

THERE IS AN INTRICACY, a precision, to the Bel-Air section of Los Angeles that is not matched anywhere else in this sprawling metropolis. It is no accident: Bel-Air's grand houses are carefully sited and elaborately landscaped, thus saving the neighborhood from visual chaos.

The fastidious attention to detail that characterizes Bel-Air in general is surely reflected in a recent house by the New York firm of Voorsanger & Mills Associates, carried out by partner Edward Mills. It is an ode to detail, to precision, to total design. It is technically a renovation, but it involved significant reconstruction, and the architects designed nearly every piece of furniture in the house. Just as no Bel-Air landscape gardener would leave a plot to grow wild, nothing was left to chance indoors.

Owned by a Houston-based couple, the house connects not only with the spirit of Bel-Air but with several larger architectural traditions of Los Angeles. The original house, completed in 1929, was a gentle mix of Spanish Colonial and Art Moderne—two styles with long histories in Los Angeles, though they have rarely been merged as naturally as they have been here. The renovation continues and extends these traditions with a new entrance and forecourt that merges postmodern detailing with Spanish Colonial precedent.The furniture, meanwhile, owes a substantial debt to Frank Lloyd Wright and lesser ones to Michael Graves and Josef Hoffmann.

Rarely in our time has the problem of the medium-size house—there are four bedrooms here—been resolved so completely as a *Gesamtkunstwerk*, a total work of design. The project gave the architects, who have long been

Elaborating on the Moderne and Spanish Colonial traditions of a 1929 residence, Voorsanger & Mills Associates renovated a Bel-Air, California home for a Houston-based couple. "The main façade acts as a screen for the private side of the house," says Edward Mills, who oversaw the project. An arched porte cochere (left) provides entrance, and the adjacent pedimented windows open to a small courtyard.



interested in furniture design, the opportunity to indulge themselves as never before. They created cabinetry, sofas, sconces, beds, four different kinds of table, three different kinds of club chair and two different kinds of balustrade.

The intent was to use the cabinetry as a means of tying together the interior architecture and the furniture—and since the materials and the aesthetic are the same, tie together they do. The marble wainscoting with mahogany strips blends gracefully into the mahogany cabinets used to demarcate the entrance hall from the living room; marble panels in the sides of the library's club chairs echo

ABOVE Subtle hues and indirect lighting soften the Moderne-style living room, where alabaster sconces, marble wainscoting, mahogany molding and furniture designed by the architects add period accents. The painting above the fireplace is by Patrick Henry Bruce; sculpture by Bruce Schnabel.

the marble of the floors. The palette of materials is notably consistent, if elaborate and slightly unorthodox—it is startling to see marble as a material in chairs, for example. Making the house more all of a piece is the fact that the rooms share common colors—soft greens, blues and rosy beiges, set off by the mahogany and the green marble.

The house is entered through an enclosure that could be a carport upgraded to porte cochere; ornamented with tiny turrets of wood and red tile and a great arched trellis of unpainted wood, it is really a portico. Insets of marble among the paving tiles make it clear that this is not an



BELOW: "The living room walls have been eliminated and transformed into columns," says Mills. "The space flows into the hallway and family room beyond." Carpeting by Edward Fields. ABOVE: A banquette and swivel chairs lend a clublike atmosphere to the family room. Silk velour by Brunschwig & Fils.



LEFT: The formal dining room—with soffits emphasized by strips of molding and an elaborate six-part chandelier—opens onto a side garden and the marbled entrance hall (left). All furniture designed by Voorsanger & Mills.

autoway, and set the themes that continue through the house. The first pieces of marble are small squares, a hint of what is to come; they are followed by a more elaborate inset with four types of marble, suggesting that the degree of complexity increases farther inside the house.

The front door, off this portico, leads to an entrance hall that is really more of an arcade. Lined with glass doors, it opens to the newly constructed courtyard on the right and to the dining room, part of the original house, on the left. This entrance is a major axis of the house; it culminates in a tiny rotunda beside the living room in which sits a splendid Nadelman bust, given all the pride of place it could hope for, and then some.

The ceilings are gently vaulted, the floors a mix of pale green and orange marble, and the wainscoting a deep green marble ornamented with mahogany strips. It is a decidedly formal space, admittedly at odds with the Spanish Colonial sensibility of the original architecture. Despite the close connections maintained between inside and outside in the layout of the house, the interiors are highly formal, almost urban.

For the living room, Mills created several of the most elaborate pieces, including a pair of low tables that are among the most successful objects in the house. The furniture designs, robust in quality, disciplined but highly energetic, seem at their best in these



LEFT: Geometric motifs etched onto the glass doors of the dining room breakfront are repeated throughout the house. Made of mahogany, the hand-crafted breakfront is trimmed in purpleheart. Crystal from Baccarat.

OPPOSITE: The piers and arches of the entrance hall form a rhythmic procession past the dining room and courtyard doors. At the end of the corridor—a major axis of the house—is a 1923 Elie Nadelman bronze, *Man in Top Hat*.

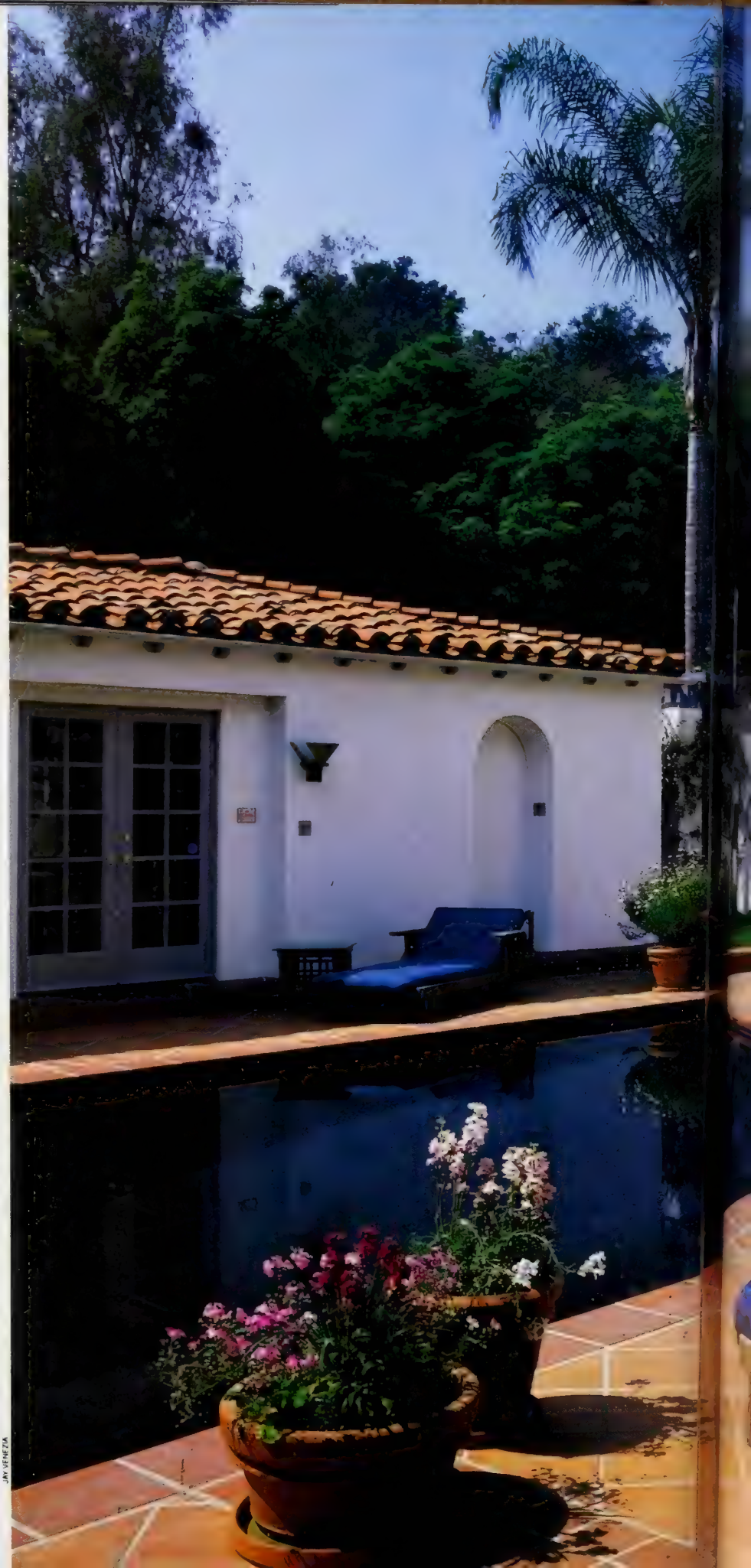


tables. The energy, almost too explosive in the club chairs whose quarter-round backs rest on wooden balls, feels contained here, framed by the top of wood and glass. There is a similar quality to the jaunty little ottoman in the family room—once again, it is energy contained.

The dining room, on the other side of the entrance hall, is something of an homage to Frank Lloyd Wright. If the chandelier seems an unexpected allusion to the commercially produced lighting of the 1950s, the cabinetry here is wonderful, with etched glass that evokes the spirit of Wright without resorting to literal reproduction. Wright's influence is present too in the breakfast room, both in the ceiling lighting and the chairs, which recall the chairs he designed for the Price Tower in Bartlesville, Oklahoma, though these are more graceful in appearance than the Wright originals.

One could sense from all of this that Voorsanger & Mills are simply makers of quotations. Not at all, though the influences of architects they admire are obvious. The particular sensibility of this house is very much that of Edward Mills. From the formal downstairs rooms to the lushly furnished master suite upstairs, from the tiled baths that recall the home's original design to the pergolas that rim the pool, the residence is an assimilation of influences into a statement about unity and completeness.

The concept of an interior design as a total and all-encompassing work, yet representing the melding of various stylistic strains, was Edward Mills's goal. The intent here was to create out of diverse stylistic influences a unified whole—to merge the Spanish Colonial and Art Moderne beginnings of the house with the postmodern sensibility of today, and at this Edward Mills has succeeded. □



Framed by citrus trees and a line of palms is the rear garden living area: pool, tile-roofed cabana and pergolas. "The concepts here," says Edward Mills, summing up the overall design, "were to incorporate outdoor rooms and spaces, relate indoor rooms to outdoor spaces and eliminate the wall as a container."

JAY VENEZIA



Heights of Formality

The Christopher Hemmeters' Mountain Townhouse in Aspen



INTERIOR DESIGN BY STEVE CHASE
TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY JAIME ARDILES-ARCE

IT IS PERCHED, if a twenty-five-room house can be said to perch, right between a mountain and the streets of Aspen, Colorado. Whatever verb correctly describes its situation, the rambling mountain lodge represents a triumph of convenience.

The owners, Patricia and Christopher Hemmeter, live in Hawaii. When they come to Aspen with their seven children and numerous friends, they like to spend the time skiing, not piling in and out of cars and driving miles to the skiing. They found three condominiums just above one of the ski lifts on Aspen Mountain, bought them, and turned them into a single house. The views were spectacular—



on one side the mountain, on the other the town. Best of all, the family could literally ski into the house after a day on the slopes. Perfect.

Almost. The problem was that the house still looked and felt like three conjoined condominiums.

"It needed to have a more cohesive plan," says designer Steve Chase. "It needed to flow. People had to go through other people's rooms to get to their own. There were a number of things not up to Chris Hemmeter's standards, which are pretty high."

Hemmeter built the Hyatt Regency hotels on Waikiki Beach and Maui. His standards are many stories high. He also wanted the Aspen job

Under the guidance of Steve Chase, the spacious mountain chalet of Patricia and Christopher Hemmeter (above) reflects traditional elements amid a contemporary design. OPPOSITE: A crystal chandelier that once adorned a Maltese palace hangs over a carved Burmese table in the elaborate Great Hall. A 19th-century player piano dominates the mezzanine. Gilt side chairs from Melrose House. Fabric on sofa and armchairs, Lee Jofa. Area rug, Edward Fields



ABOVE: A lacquered Chinese Export chest and a Louis XV-style armchair blend with the living room's warm tones and accent on comfort. On a low table are a leather-bound Japanese scholar's box and an Art Déco crystal dish. Atop the chest is a bronze horse and rider and a raku vessel. Native "moss rock" surrounding the fireplace is used throughout the house. On the mantel, a carved German clock. Velvet upholstery, Kirk-Brummel.





OPPOSITE: From the stepped ceiling with antiqued mirror insets hangs a French crystal-and-bronze chandelier, which determines the dining room's formality. The centerpiece is a large famille rose bowl mounted as a compote and flanked by French ormolu owl candelabra. Door insets are etched glass with gold leaf. Walls and Chippendale-style mahogany chairs are covered in cotton velvet from Kirk-Brummel. ABOVE: Mauve tones highlighted by gold characterize the master bedroom. Chinese temple figures and porcelain fill vitrine shelves. Marble-topped circular table from P. E. Guerin; carpeting, Edward Fields.

done quickly. Steve Chase had a mere eighteen months in which to oversee the architectural redesign and completely redo the interior.

"On one hand you have the feeling of the country; on the other, the cityscape. That's what the great appeal of the house is," says Chase. "To get to it you drive up a city street. Then you climb into a private elevator that takes you up six stories. You step out onto a footbridge. You walk across that, through a door, and then enter the Great Hall. So by the time you reach the front door you've already had quite an experience."

The Great Hall is itself a two-story experience, with a ceiling of oak coffered in antiqued mirrors and panels of champagne-colored cotton velvet. "It's an entrance hall, yes," says Chase, "but it's also like having a ballroom right there. It's intended to be grander than the rest of the house. The rest is for normal daily life."

A comfortable life, certainly. The upper mezzanine is filled with sofas the designer describes as "voluptuous"; an antique player piano adds atmosphere. The house echoes with music, especially during the Christmas season, when carolers on the upper level sing to guests in the Great Hall.



ABOVE: The master bath features a cushioned window seat, inlaid Moroccan table and commodious suede armchair. Counters and walls are sheathed in Norwegian rose marble. Basin and fittings, Sherle Wagner. FOLLOWING PAGES: The cantilevered terrace overlooks Aspen Mountain. Teak outdoor furniture, McGuire.

The house is furnished mostly with old pieces. In fact, some rooms look right out of the Old West—baroque giltwood mirrors, frosted glass urns, heavy brass *objets*—while the basic design is extremely modern.

"It's really a contemporary house," says Steve Chase. "We infused a bit of the old Aspen character, a Victorian

continued on page 197





WHAT PEOPLE simply did with themselves—reaped and raked and bundled, played lutes and bagpipes, drilled in fields, trod grapes, baked loaves, fetched wood—not until Pieter Brueghel the Elder had painted *The Months* in 1565 would serious art be gratified by the themes it could fetch from so mundane an order as that. And Brueghel's title links hands with a tradition: Books of Hours—books with texts for leisure to ponder, while the one sure thing took its course, the passage of time.

And time, in Christian Europe, weighed heavy on men and women. It elapsed in the interval between the two eternities: one before the womb, one subsequent to the grave. Time brought to the eyes the brilliant surfaces of things: the clouds, the blue of the sky (how gradations of blue were loved!), the bloom of grapes, the lazing fish. (But *two* fish did more than just laze; they said "Pisces.") Time brought sounds and scents too, all manner of transient delights.

All that, in which mankind is immersed, is a show and is passing, as time reminds us in bringing us, day by day, the saints' days—days that were birthdays, although by inversion. The saint's day was the day the saint was born into a second and a glorified life. In worldly language, it was the day the saint had died: perhaps peaceably or perhaps horribly, but had anyway died, and into a serenity pigment couldn't venture to limn. That did turn normal experience upside down, death being something it's natural to fear.

So, cunningly, by a three-level hierarchy of images, the Books of Hours enforced some ultimate truths.

As the pages were turned, what they revealed was a lovingly illuminated list of deaths. That was the foreground, caught by an alphabet that needed a trained intellect to decipher. Words to be read were not for unskilled eyes any more than the riddle of death was for unskilled minds.

But if those lists spoke solely to a literate mind, they were bordered by two more orders of visual experience. One was the picture even a plowman could read—"That's Master Jacques and Jeanne making ready the loaves." The other was the emblem his eye could identify, though it took knowledge to decipher it. "That's a scales." "Yes, but it's really Libra."

Alphabetic words then, to evoke the highest skills; next, icons to be both seen and interpreted; finally, vignettes of the everyday, to be merely looked at. Everywhere in the Middle Ages and lingering into the Renaissance, such hierarchies are found.

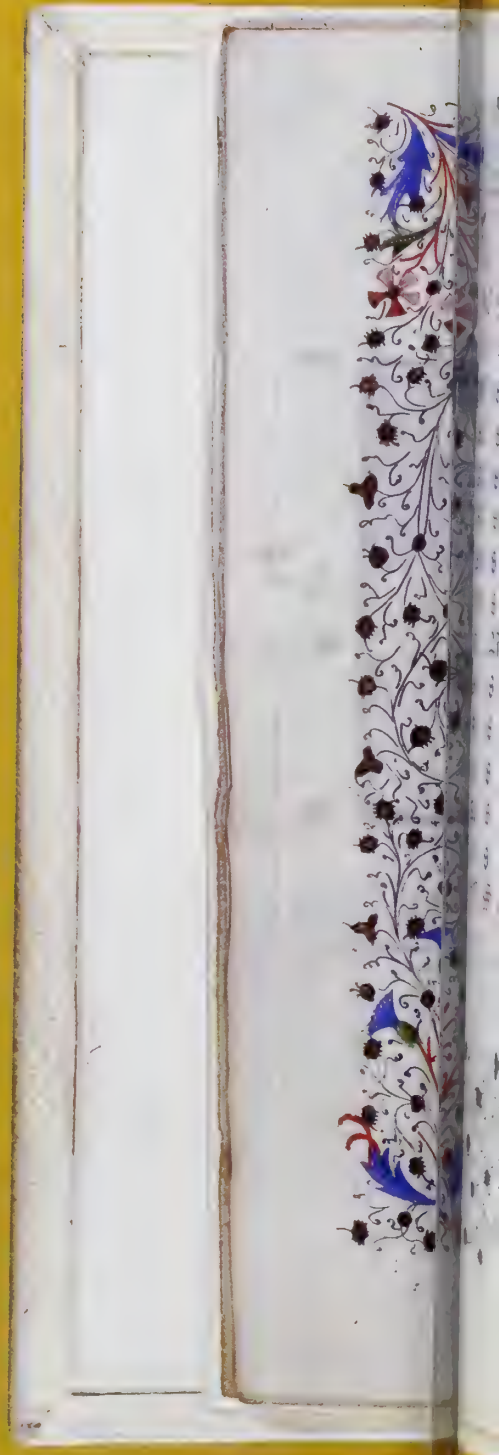
They exemplified orders of diminishing difficulty, of lessening sophistication: from marks for arcane translation into speakable sounds right down to the ephemera one merely sees. Oddly, the modern age has come to invert that hierarchy. As creatures of print, we read words without thinking. Habituated to icons like highway signs, we interpret an enskied bull as Taurus with little more effort. It is over the easy pictures that we love to ponder.

We examine the crook of an elbow, the stance of a foot. Did people once carry themselves so differently? Or is that an artist's schema, not information? Did nuns play lutes? Why do hills seem to carry towers? Why is a windmill so high above water? And with what composure, with what sure juxtaposing of color, did the illuminator of this page or that one perform his office of gratifying the eye!

Though he gratified it, likely, to convey the transience of all such gratification. One month, cold February, wood is carried in; the chatelaine, hatted, her shoulders wrapped in wool, sits indoors close to the fire. In our exiled estate, in a world from which the very sun rhythmically withdraws, merely keeping warm enough to survive entails work. Another month (any month) loaves get carried to the oven. By the sweat of many brows is bread now gotten, and a planting-month scene (Cancer) can be relied on to show fields being readied, seed being sown.

Such is the annual round. Yet of such is pleasure derived. In the first

Illuminated calendars designating the feast days of important saints accompanied the prayers, psalms and litanies in private devotional texts known as Books of Hours. *March* and *April* Calendars, Rohan Master, circa 1415. Illumination on vellum; 6½" x 7⅛" each. Rendered during the height of book illumination in Paris, delicate floral motifs prefigure the coming of spring. Sotheby's, London.



Art:
Illuminations of Time

Calendar Pages from Renaissance Books of Hours

TEXT BY HUGH KENNER

kl S anteedmart.
kl S antpatrice
kl s antoffrane
kl s antaffradolle
kl s antagapit
kl s antbenoit
kl s antquintace
kl s antthrodone.
kl s antpigneline.
kl ꝟ oste dame.
kl s antmondam
kl s antligier
kl s antamour
kl s antenstace
kl s antenulle
kl S antalbam

Aurel.

g S antaubin
xj f S' egyptienne.
b S' s antpantrace
xiv c ꝟ s antambroise
viij d ꝟ s aut vrbain
xvj e ꝟ s antpymotte
v f ꝟ s antmacaire
g ꝟ s antappolinaire
xiij ꝟ s antprocope.
ij b ꝟ s antgoterr
c ꝟ s antlyon
x d ꝟ s antmarcel.
e ꝟ s antyffame.
xviij f kl S antvalerien
viij g kl S antpiolme.



Feurier

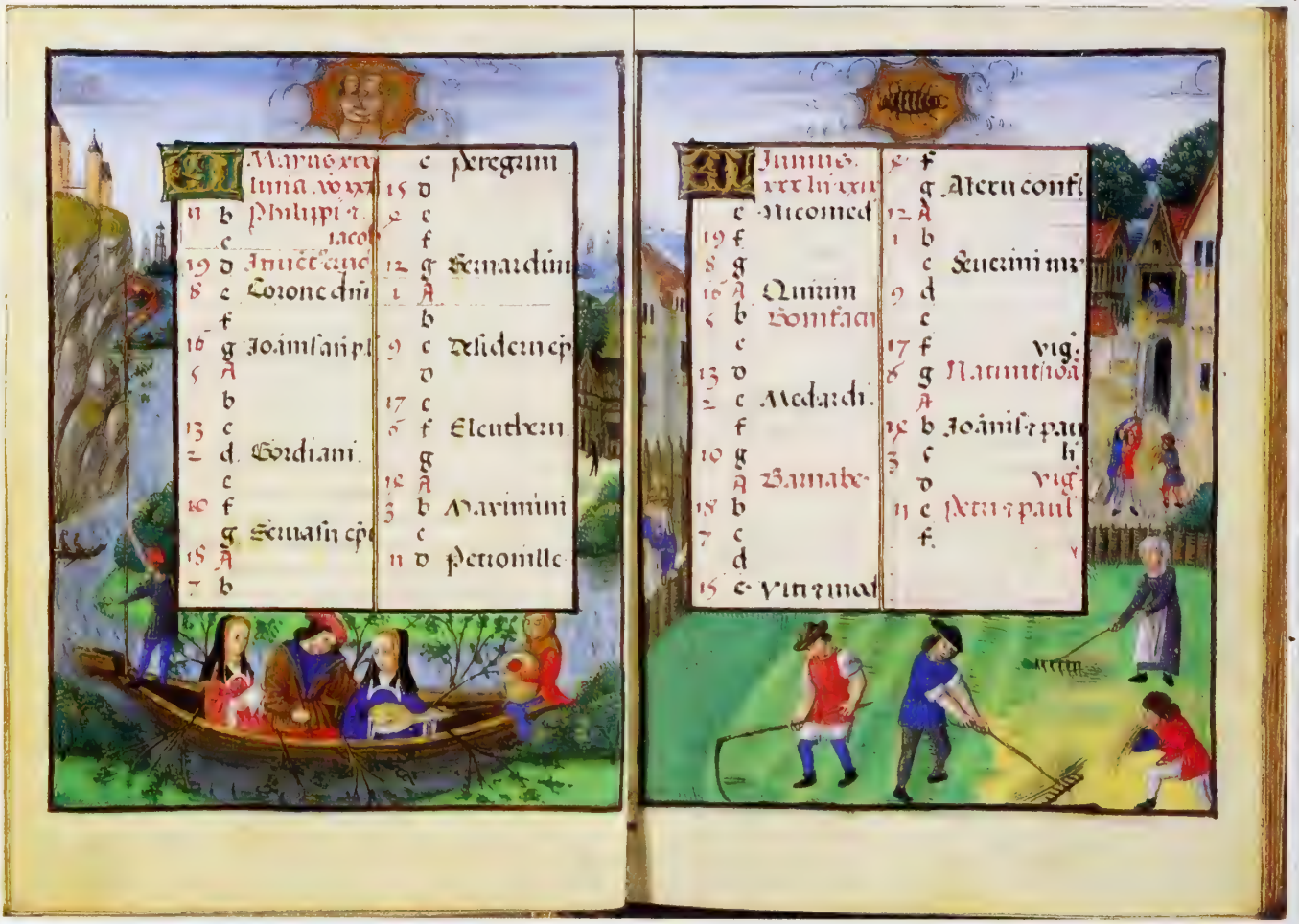
d S' seuer
xi e La chandeleur
xix f S' blaise
xxiiij g S' auertin
A Sē agathe
xxv b S' amand
xxvi c Sē hclayne
d S' salomō
xxvij e S' aussert
xxviij f Sē austreb.
g S' seuertin
xxix A Sē eulalie
b S' Julien
xxxj c S' balerin

xxiiij d
e Sē Juliene
xxv f S' donatā
xxvj g S' clouſt
A S' clarthere
xxvij b .
c S' gentian
d S' pierre
xxviij e S' policarpe
f S' mathias
xxxiij g Luēt S' pol
xxxiiij A S' bertin
b S' audebert
xxxv c S' Fomain
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December Calendar, French Master, circa 1510. Illumination on parchment; 7⅜" x 5". Elaborate borders containing tiny depictions of the month's labors or pastimes often appeared with zodiacal symbols. Bruce Ferrini — Rare Books, Akron.

February Calendar, French Master, circa 1510. Illumination on vellum; 7 7/10" x 5⅕". The month's occupations prevailed as the traditional theme of medieval and Renaissance calendars. Bruce Ferrini — Rare Books, Akron.



May and June Calendars, Flemish Master, circa 1500. Illumination on vellum; 4⅛" x 3⅛" each. Figurative and landscape details were often copied from earlier manuscripts or shared by artists' workshops, yielding similar illustrations in several hour-book calendars. Laurin, Guilloux, Buffetaud, Tailleur Auctioneers, Paris.

place from the stillness of such pictures, which catch in their serene stasis of ultramarine and ocher moments we have all experienced when the daily round, just because it was appointed, seemed briefly right. I am doing this; I seem to have always done this; this is the stuff of my life; yet on an earlier day I did something else which I'll later be doing again. On such a cycle do I fondly build ideas of stability.

And design, the calm of design: the endless leaves unfolding in the borders, the flowers and the odd little nameless creatures whose names Adam knew, the exfoliation of floral forms into capital letters—the very alphabet, that supreme arbitrariness, gathered by courtesy into nature's order.

The scale, finally: the people suitably small, their work overshadowed and crowded toward the margins by a clerical magic, writing. They do seem snug in their margins. Even so, in quattrocento Italy, gardens and castles and lawns of unexampled green can be glimpsed over the shoulder of a Virgin or a magnifico. In the background, that's where simplicities belong. That is a lost Paradise, the brilliantly simple.

And when Pieter Bruegel moves simplicity into the foreground, what's arresting is its bustle, its busyness, its sweaty claim to negate the serene transcendental: its pretense to *be* the substance of whatever reality can be known. From Bruegel to Berenice Abbott and beyond runs a documentary tradition to be dealt with every time we open a newspaper: the clutter of the here and now, the claim of detail (this shoe, this jaunty arm) to co-opt all attention. So we prize for their sweetness these long-ago visions that were meant to show us what man is doomed to forsake.□

September Calendar, French Master, circa 1470–80. Illumination on vellum; 7" x 5". Meticulously portrayed acanthus leaves, flowers, animals and insects decorated the borders of 14th- and 15th-century illuminated manuscripts throughout Europe. Maggs Brothers Ltd., London

Septembre

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"I really like the strength of it," says Sophie Engelhard of her house in Sun Valley, Idaho. ABOVE: The living room's architectural elements—whitewashed walls and tree-trunk supports—are set off by William Hodgins's warm-toned interior design. Paisley fabric from Clarence House covers sofa and pillows. Sculpture by Rod Kagan.



INTERIOR DESIGN BY WILLIAM HODGINS, ASID
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY RUSSELL MACMASTERS

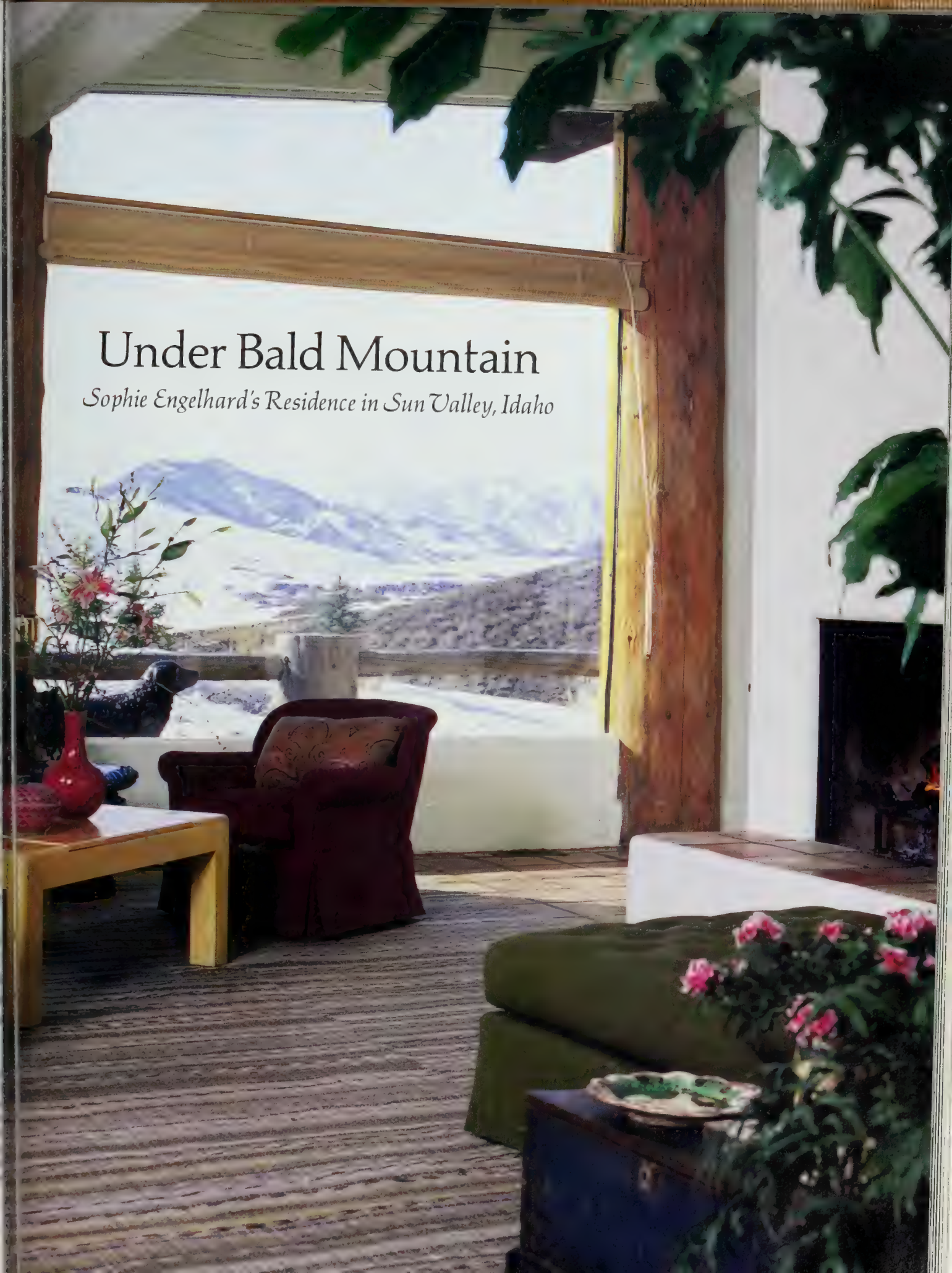
SHE IS SITTING on the window seat of her house in Sun Valley, Idaho, looking out at the spectacular view of Bald Mountain, which soars over nine thousand feet above the valley. Sophie Engelhard has come to find what she calls "infinite happiness" here. Although she is invariably described by friends as a magnetic personality, it has taken her some time to find the peace of mind that the little adobe-style house has brought her.

"Hiking is my love in summer," she says. "I like to take a couple of friends and a picnic lunch and go to a different mountain lake each time. In the winter I read and write, or take the dogs out for cross-country skiing."

This way of life represents a sea change for Sophie Engelhard. She had a conventional upbringing in the East—boarding school, college, and always the luxurious background provided by her parents. After college she entered the Georgetown School of Foreign Service in Washington, D.C., but decided that domestic politics interested her more than foreign affairs. So she went to Harvard and obtained a master's degree in public administration, which gave her entrée to Capitol Hill. For six years she served as special assistant to Senate Majority Leader Mike Mansfield. Later she ran a thriving Washington boutique with two friends, but politics soon called again, and she moved to Houston to work on Walter Mondale's presidential campaign.

"I knew about two years ago that I wanted a change," says Engelhard. "I had surrounded myself with people, activities, politics. I decided to come out here for a year and see how I liked

LEFT AND OPPOSITE: "Sophie wanted the rooms not only to act as a foil for the extraordinary views but to be practical as well," says Hodgins, who also opened up the living room by removing a section of wall. "I've found heaven," says Engelhard, "and so have my six dogs." Chaise longue fabric from Manuel Canovas.



Under Bald Mountain

Sophie Engelhard's Residence in Sun Valley, Idaho







The dark woods of an antique American cupboard and a late-19th-century French pedestal table with a carved hound motif lend a country flavor to the dining room. Candleholders are 19th-century ceramic furniture stands.

it, and after only six months I knew I would stay. I could be outdoors as much as I liked but still near a town that offered me interesting people."

While renting a house, she searched for a property that would provide both privacy and convenience. She says of her discovery, "I found the perfect living situation—twelve acres of land in my own little canyon, three great views, and all only ten minutes from town and ten minutes to the ski slopes." The house itself suited her too: "I immediately loved the openness, but I had to make extensive renovations when I bought it."

Engelhard requested the help of William Hodgins, the Boston designer who had done previous homes for her in Washington and Virginia, as well as a Boston apartment. "What's wonderful about Bill is that he knows my style absolutely," she says. "Every now and then I'll fantasize and say I want a white bedroom, and he'll say, 'Have you forgotten your six dogs?' He enables me to live extremely comfortably—the way I want to live, with my animals, with my friends."

Hodgins's design approach was to simplify the architecture of the existing house, assisted by Sun Valley architect Janet Jarvis. "We covered the stone fireplace surrounds with a textured stucco," he explains. "We also removed a part of the living room wall, thereby opening up the house."

For Engelhard, white and snow mean peace, so Hodgins whitewashed

LEFT: Boulder Mountain Range is a spectacular backdrop to the sitting area. The stuccoed fireplace, one of three in the house, and terra-cotta floors add a southwestern touch. An old pine trunk sits on a hand-loomed Vermont rag rug.

Sophie Engelhard's bedroom holds mementos: a painting by David Levine of a fondly remembered golden retreiver, Shiloh; a watercolor of herself by a best friend done when they were both sixteen. Ottoman and pillow fabric, Clarence House.

the ceilings and the dark beams while retaining the original terra-cotta floors and tree-trunk supports throughout the house. "In keeping with the ruggedness of the architecture, we installed doors made of hard pine," he says. "The trim around them is of the textured stucco that is an essential element of the house."

The vibrant colors of the fabrics and rugs seem exotic in contrast to the architecture, but they promote the designer's intention—to provide a warm nest in the middle of a cold white snowland. "It's a romantic house," Hodgins says.

In a guest room, which is nearly always occupied, a needlepoint pillow bears the slogan: "You never know how many friends you have until you have a winter place." Sophie Engelhard, however, really didn't need the lure of Sun Valley to discover she has so many. □

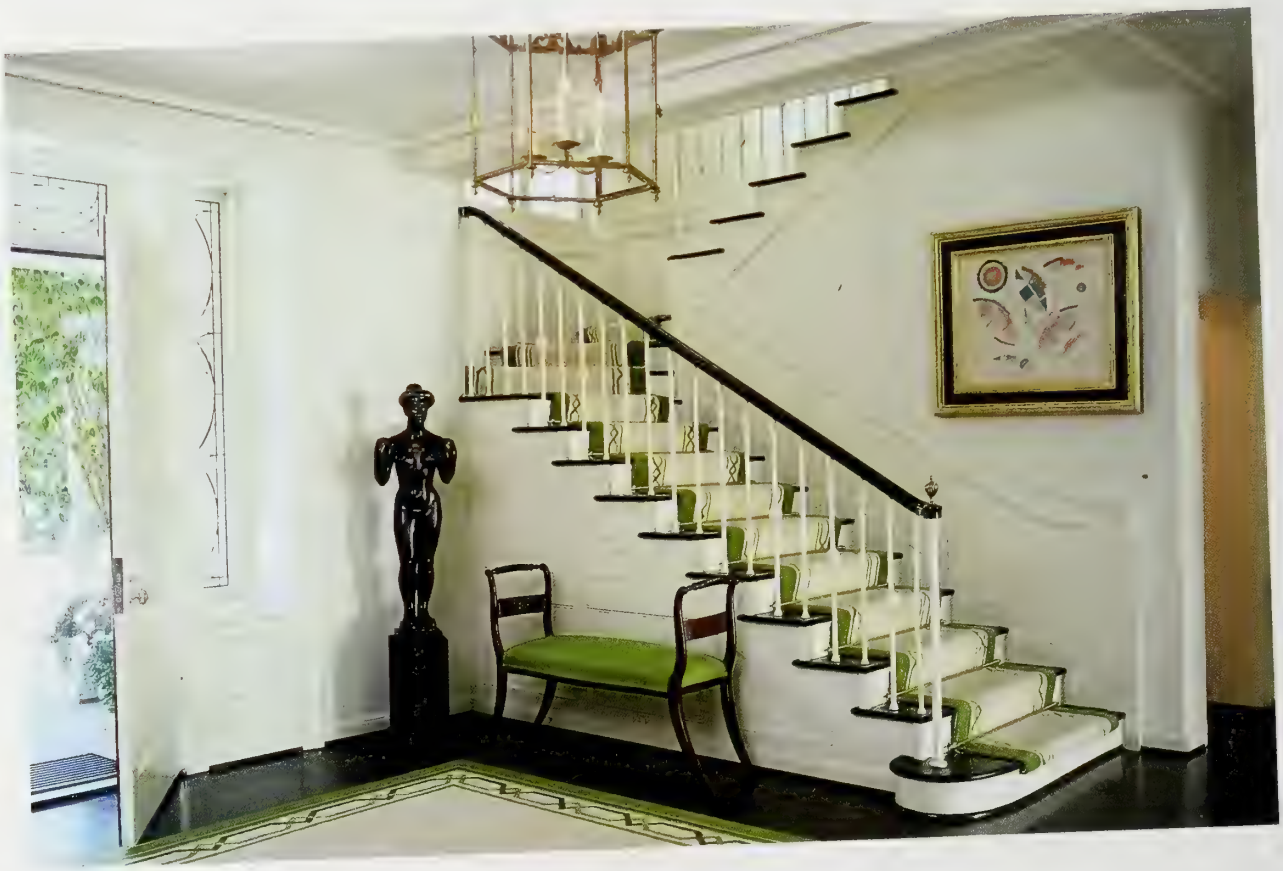


RIGHT: Over the 19th-century bed, newly painted by Robert Jackson, hang a pair of antique embroidery pictures flanking another painting of Shiloh, by Larry Zingale. ABOVE: A detail of the bed recalls Booker, a favorite Engelhard Labrador.



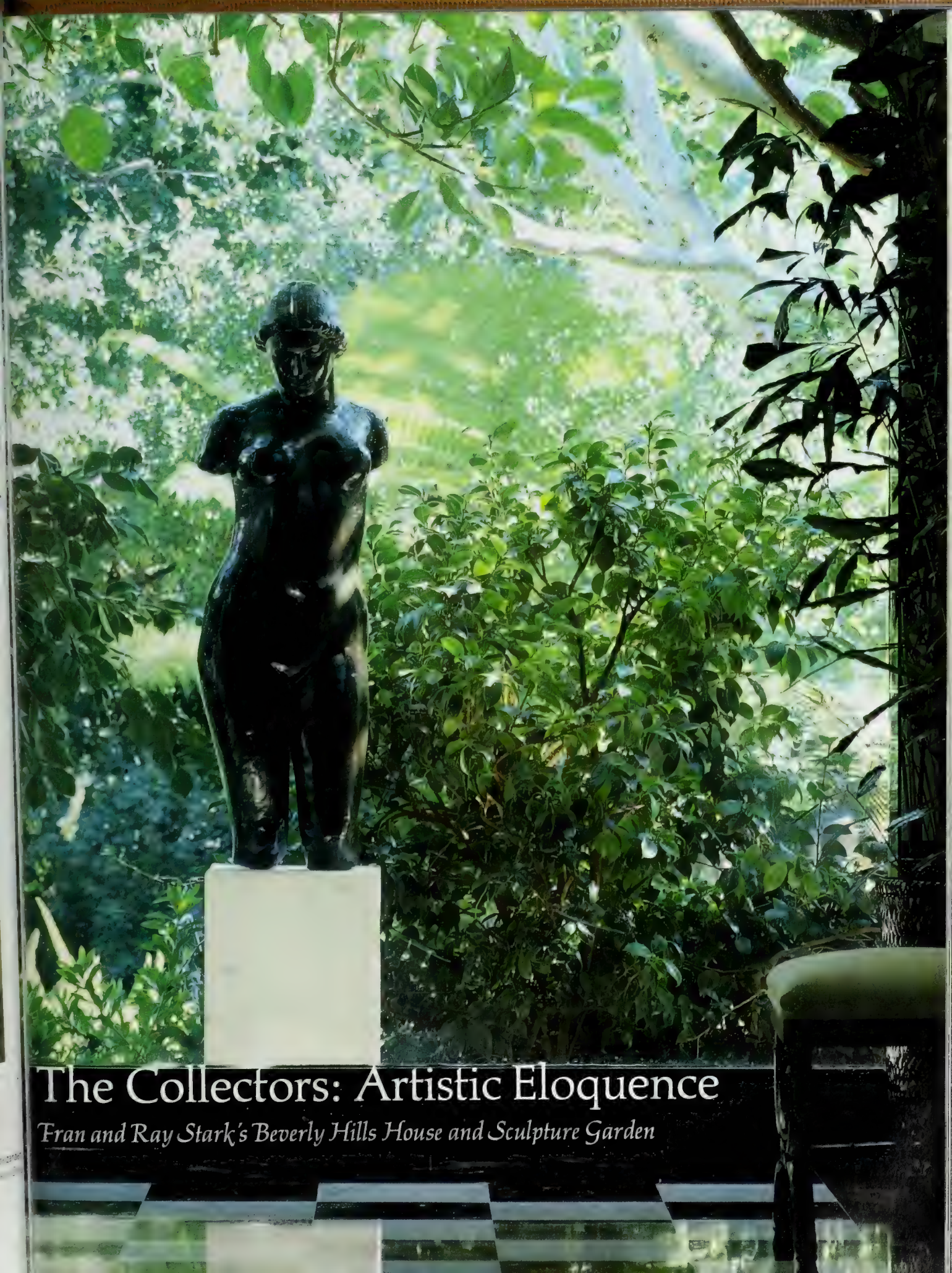


A circa 1936 Georgian-style house built by Roland Coate has been the Beverly Hills residence of producer Ray Stark and his wife, Fran, for 28 years.



The Starks' vast art collection is introduced in the entrance hall by Aristide Maillol's 1900 bronze *Baigneuse* and a Kandinsky oil, *Ensemble*, 1934.

OPPOSITE: The lanai reception area looks onto the lush sculpture garden, through a window framing Maillol's sensuous 1943 bronze *Torse de Dina*.



The Collectors: Artistic Eloquence

Fran and Ray Stark's Beverly Hills House and Sculpture Garden



Fran Stark, who has a particular affinity for paintings, stands before *Woman with Guitar,* a 1931 oil by Georges Braque.

TEXT BY KAY LARSON
PHOTOGRAPHY BY RUSSELL MACMASTERS

AFTER A DAY'S FILMING on the Mexican island of Mismaloya off the coast of Puerto Vallarta, the cast and crew of *The Night of the Iguana* would gather to tell each other stories in the languid tropical darkness. Once someone posed the question, "What do you really want from life?" Most of the cast, including Richard Burton, Ava Gardner and Deborah Kerr, settled for love, happiness and prosperity. Director John Huston asked simply to "stay interested." Producer Ray Stark, who had been on the telephone all day for *Funny Girl* and half a dozen other films besides *Iguana*, reflected briefly and said, "Peace."

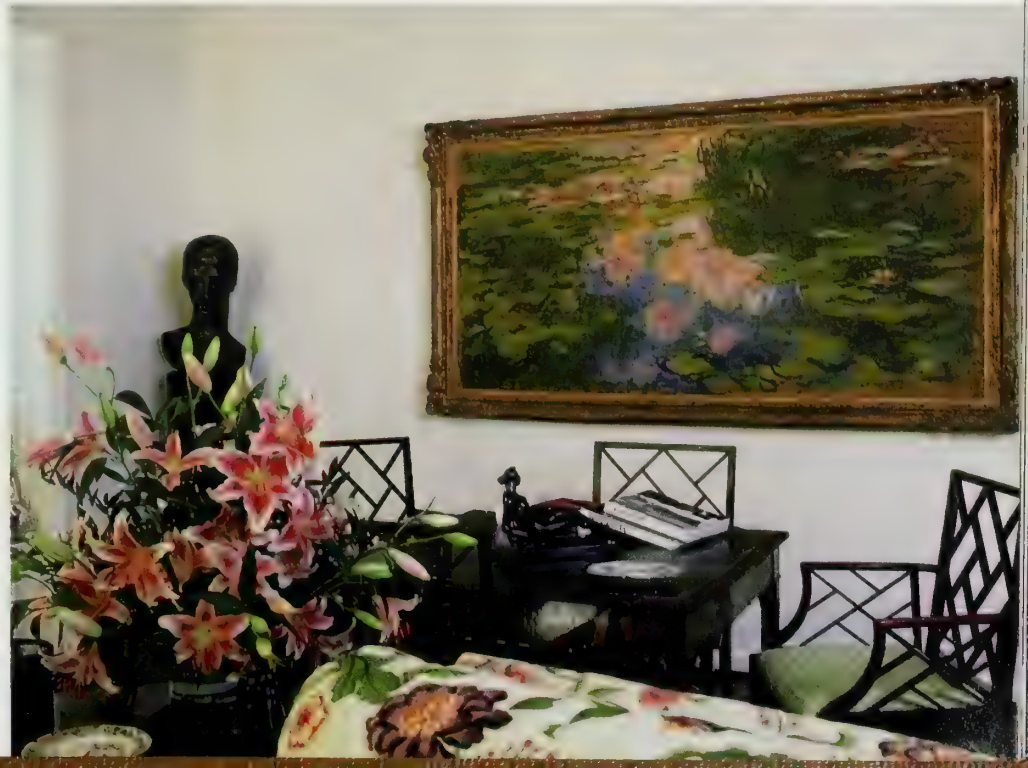
Nowadays Stark is amused by his choice. After a lifetime in the film industry, the producer of *The Way We Were*, *Reflections in a Golden Eye*, *The Goodbye Girl*—and this year, *Nothing in Common* and Neil Simon's *Brighton Beach Memoirs*—is of the opinion that "peace is probably the last thing I could tolerate."

Perhaps so. But what Stark has avoided in his professional life, he has sought out in art. With Fran, his wife of forty-six years, who shares his attraction to beautiful things, he has assembled paintings and sculpture that are consistently contemplative. The sculpture, his first love, is figurative, and the figure is usually human.

Stark insists that he and his wife are not collectors. "We merely have a lot of things we want to live with," he says. Yet their tastes remain firmly focused. Fran Stark, the daughter of Fanny Brice and sister of noted artist William Brice, grew up in a family that surrounded itself with art. Her special love is painting. The Starks' fifty-year-old Beverly Hills



ABOVE: Marc Chagall's 1927 *L'Esprit des Roses* hangs above the living room fireplace, flanked by T'ang horses and a pair of Matisse drawings. On each table are Maillol bronzes. Foreground: Maillol's *La Jeune Fille Agenouillée*, circa 1900, and *Petite Femme Assise au Chignon*, 1905.



RIGHT: *Nymphéas*, 1919–22, by Claude Monet, is juxtaposed with two Maillol bronzes: *Tête Héroïque*, 1923, and *Debussy*, 1930. The antique leather-topped games table is complemented by a set of latticeback chairs.



Boy on Red Sofa, 1910, by Max Pechstein, overlooks the library/projection room. At far left is Henry Moore's 1959 bronze *Headless Animal*, and on the English chest of drawers, *Goat's Head*. On the low table are, from left, Dame Elisabeth Frink's *Lying-Down Horse*, 1981, and the 1924 maquette of Gaston Lachaise's *Floating Nude Figure*.

house is filled with modern masters: Max Pechstein's *Boy on Red Sofa*, a gift from a beloved friend; a calm late Kandinsky full of floating ovoids; and her favorite Léger, *The Red Vase*, 1948. Over the living room mantel is an unusually ghostly Chagall, and nearby is Monet's *Nymphéas*, from his water-lily series.

Fran Stark chose the house's furnishings to complement the art. She finds that Chinese Chippendale goes well with modern paintings because it is both decorative and severe. The lacquered green Queen Anne secretary in the living room, for instance, is a monumental sculpture in itself, with its heavenward-pointing finials and rollicking wave-forms at the crest.

Throughout the house, modern paintings and sculpture mingle congenially with objects that have their own decisive lines. The entrance hall includes a black lacquer chest that

RIGHT: Picasso's 1965 *Jacqueline and Boy Eating a Watermelon* is a painting Ray Stark particularly enjoys for its humorous and earthy depiction of its subjects. A reclining nude by Henry Moore rests on the side table.





The lanai is highlighted by a colorful Léger-designed rug and, on the low table, Alexander Calder's *The Jousters*, 1970, and a 1924 Jacques Lipchitz, *Pierrot Assis*. Moore's 1979 *Working Model Draped Reclining Figure* and *Untitled*, 1956, by John McLaughlin, share a corner.

Picasso's *Tomato Plant and Carafe*, 1944, centers a dining room wall. Antiques include Chippendale-style chairs, a double-pedestal table and a 19th-century Worcester porcelain service.



is surmounted by small Chinese tomb figures; an emphatic but delicate Chippendale mirror; and antique lanterns whose airy ribs create a graceful mood for Aristide Maillol's standing bronze bathers. A similar dialogue ensues between the small bronzes by Henry Moore in the lanai reception room and the solidified curves of a colorful fragment of an Egyptian mummy case, New Kingdom, near the front door.

Sculpture looms large in the Starks' collection. The first impression, in fact, is of Moore and Maillol everywhere. The house, which once belonged to Humphrey Bogart, clusters around a wall of floor-to-ceiling windows in the lanai reception room. There the eye is drawn to the patio outside, where a figure of Dina Vierny, Maillol's longtime model, stands. Placed in her leafy grotto, looking as perfect as Eve, she serves as a leitmotif for Ray Stark's artistic interests. "Painting is fine, and Fran and I enjoy it," he says, "but sculpture you can actually touch, and that means a great deal to me. I love the sensuousness." As he looks at *Torse de Dina* he reflects,"You can tell Maillol loved women."

Stark's enthusiasms are felt in the patio and sculpture garden. Rodin, for instance, is "too analytical"; his academic mannerisms have none of the voluptuous physicality Stark so ardently admires. The French sculptor is represented only by a headless torso of the Greek goddess Iris grasping her right foot, an unusually earthy and strangely amusing figure whose dancing posture echoes the theme of such larger sculptures as Maillol's *L'Air*, a weathervane-woman of lead who seems to deny gravity.

The mainstays of the paradisiacal lawn are again Moore and Maillol, the two twentieth-century sculptors who have linked modern art most

OPPOSITE: Over the master bedroom mantel is René Magritte's *La Forêt Joyeuse*, 1947. The room is decorated with bright floral fabrics and wallcovering, and country French–style furniture.





The spacious grounds of the Stark estate overflow with expressive sculpture. Emerging, above, from the luxuriant foliage outside the lanai is *L'Aigle*, 1954, by French artist Germaine Richier.

OPPOSITE: A 1917 Renoir bronze, *Water* or *Large Stooping Washerwoman*, is paired with *Five Lines in Parallel Planes—Variation II*, a towering stainless-steel work of 1965–69 by George Rickey.







firmly to naturalism and classicism. "Moore, especially, had a wonderful sense of humanity," Ray Stark comments. "He's certainly my favorite artist; he has given me great pleasure over the years."

The Starks have always had the pleasure of sharing their enthusiasms with William Brice. But Ray Stark was personally propelled into collecting by Joseph Hirshhorn, whose voluminous dealings created the core of the museum in Washington, D.C. that bears his name. Stark made the tactical error of admiring a Barbara Hepworth in Hirshhorn's possession. Hirshhorn, who never thought twice about buying a work he liked, got on the phone to the artist and told her to ship another to Stark.

After beginning his sculpture collection with that piece by Hepworth, Stark met Henry Moore during the London opening of *Funny Girl*. A friendship developed that through the ensuing years brought many phone calls from the artist and promises of new works. When the major bronzes began to arrive in Beverly Hills, the Starks, who had previously seen only photographs and maquettes, were surprised at their size. To place such tonnage properly, Fran Stark ordered cardboard mock-ups and had them moved about the lawn until the pieces fit.

The siting is impeccable. Each of the big bronzes is intimately and respectfully placed within its own area of landscape. A needlelike Giacometti pierces a patch of blue sky. A reclining figure by Moore, sheltered in an alcove of jacaranda trees, draws the eye's flight back to earth. In this Edenic garden scaled to the compass of the human body, Moore's work, which has not always fit harmoniously within late modernism, seems, says Ray Stark, "at one with the organic world."

Around the swimming pool are a group of exuberant figurative sculptures. From left to right: René Magritte's 1967 *Delusions of Grandeur;* Marino Marini's *Angel of the Citadel,* 1949; and Maillol's 1938 *L'Air.*



OPPOSITE: Alberto Giacometti's attenuated *Femme Debout I*, 1960, stands between *Floating Figure*, 1927, a voluptuous bronze by Gaston Lachaise, and a 1958 Henry Moore, *Seated Woman*.

LEFT: Resting on a wall at the front of the Stark residence is Henry Moore's *Draped Reclining Mother and Baby*, 1983.



ABOVE: *Iris, Messagère des Dieux*, an 1890–91 bronze by Rodin, is positioned on the patio. At rear right is the first sculpture Stark bought, Dame Barbara Hepworth's *Figure for Landscape*, 1960.

At the other side of the spacious lawn, where the trees press more closely around the pool, are the smaller sculptures. The Hepworth presides in a corner, near head-high bronzes by Renoir, Giacomo Manzù and Marino Marini. The Marini, a mounted rider with outstretched arms, is from the same edition as the one in Peggy Guggenheim's sculpture garden in Venice. Nearby is a cryptic Magritte, a three-part stacked torso called *Delusions of Grandeur*. In a niche in a hedge, contrasting with a stooping washerwoman by Renoir, is George Rickey's tall, scissorslike kinetic piece, a reminder that most abstract sculpture until the end of the 1950s took the human form as its source.

Though the Starks' dedication to art is serious and long-term, they have been strong enough in their taste to allow room for an occasional *folie*. Ray Stark sometimes buys art he knows is less than great because he enjoys its quirky wit. Both he and Fran think of a collection as an extension of the owner's spirit and personality. They inevitably find themselves drawn to the late work of the masters they admire, done when the rigor of the first years was being reinvested with feeling. They adore their two Picassos, for instance, because of the wryly amusing match between style and content.

The Starks never meant to build a collection that spans the scope of a museum. Peace, after all, is a very personal matter. In a marriage that has endured for nearly half a century, in a profession famous for its dismantling stresses, art has been a "binding force," says Ray Stark, "a force for graciousness and civilization."□





Aristide Maillol's 1911 bronze, *Torse de l'Eté,* is poised before the Giacometti and Henry Moore's 1967 *Two-Piece Reclining Figure No. 9.*

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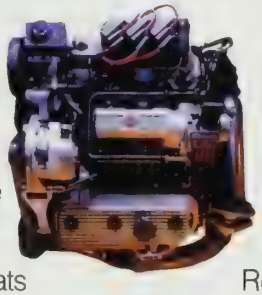


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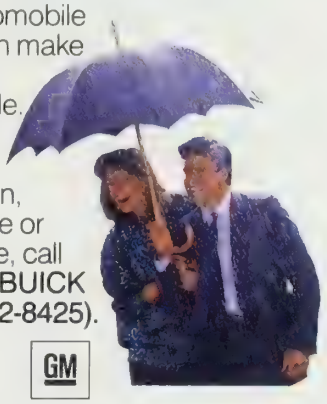
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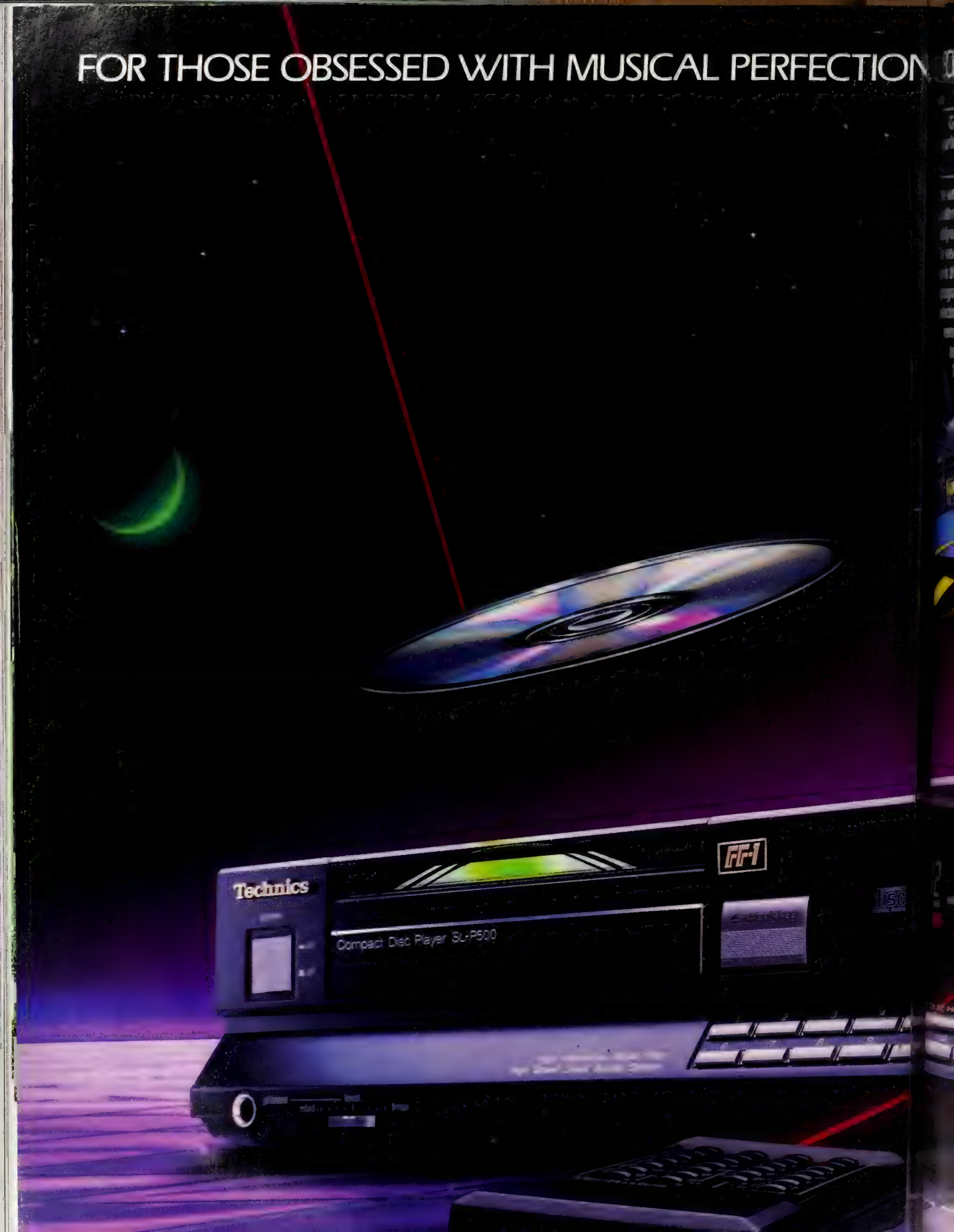


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The English Country Look Reinterpreted
continued from page 84

tion—and perhaps a friendship—was saved. For Britt does not, it turns out, hate the English country look at all. He merely resents confinement to the nineteenth century. In this house, however, his palette could span three hundred years—his concept for furniture placement could come from the eighteenth century, the decoration could be faithful to the nineteenth, and, for spice, he could add some twentieth-century fabrics.

The glue in this eclectic mix was a floorplan that was architectural in its exactness. It wasn't just that the size of the rooms (the living room is twenty feet by forty, the dining room twenty by thirty) demanded it. The client did too. "Tom knew that when he left, the house would be furnished but not finished," she says, "so he created a background that allows for changes in art and accessories."

In the living room Britt anchored the vastness with a geometric dhurrie, then used a trick he learned from the work of the late Frances Elkins: He set an enormous desk in the very center of the room. The client's impressive collection of American country antiques was banished to a warehouse. ("Don't sell them; you'll never be able to buy them again," Britt advised.) But the decorator did allow one recently acquired item, a pine mantel, into the living room. Then, with characteristic bravado, he set a six-fold Flemish leather screen at the other end of the room "for balance."

The collaboration faltered only once, when the client insisted on a French mantel in her bedroom. "This is an English country house," Britt reminded her. "You *can't* have a Louis XV marble fireplace in there." The disagreement and its resolution were bracing for both client and designer. She got her French fireplace. And the voluble Britt learned a new word. "It's very unlikely for me to describe my work like this, but the house is *homey*," he says. That this adjective suits the house, the client and the designer suggests that Tom Britt may not have used his last bolt of chintz. □



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A North Carolina Clapboard Recast
continued from page 102

the unit purist, and everyone involved with the film speaks with a certain awe of his tremendous attention to detail. He first stripped the house to its bones, then reconstructed it, adding, among other elements, a new stairwell, a two-story porch, a turret bedroom and a gazebo. He also widened the interior arches and windows to provide mobility for the cameras. Finally, he "broke down" his own painstaking restoration work so that the house would look properly neglected. "One day," jokes Fields, "the place sparkled like the Hope Diamond. The next day, thanks to Ken, it was a real disgrace to the neighborhood."

While the construction work went ahead, set decorator Garrett Lewis hunted for the furnishings, working from a floorplan, a palette and Ken Adam's watercolors of each scene. Lewis's ultimate responsibility was to make every wall and angle "usable"—informative in a dramatic sense and interesting cinematically. "You ask yourself how sixty years have passed and what, in that time, a family has accumulated," says Lewis. "You invent their hobbies. You're a fly on the wall at birthday parties and Christmases; you try to imagine the kind of candy they gorge on and the sort of junk they've hoarded." To the character Lenny he gave a sewing corner and a garden of tomato plants. Granddaddy, he thought, was probably a retired judge with an interest in politics, a reverence for Churchill and a wall of Civil War memorabilia.

The majority of the set dressings for *Crimes of the Heart* were acquired from private homes in Southport and its environs. "One family, for instance," says Lewis, "lent us their own 'granddaddy' portrait and some heirloom antimacassars."

"We couldn't have made this film without an ensemble spirit," concludes Fields, "and the town was part of it." Southport, for its share, has developed a new pride of place—and it has designated the MaGrath House a historic monument. □






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Queen Margrethe II and Prince Henrik
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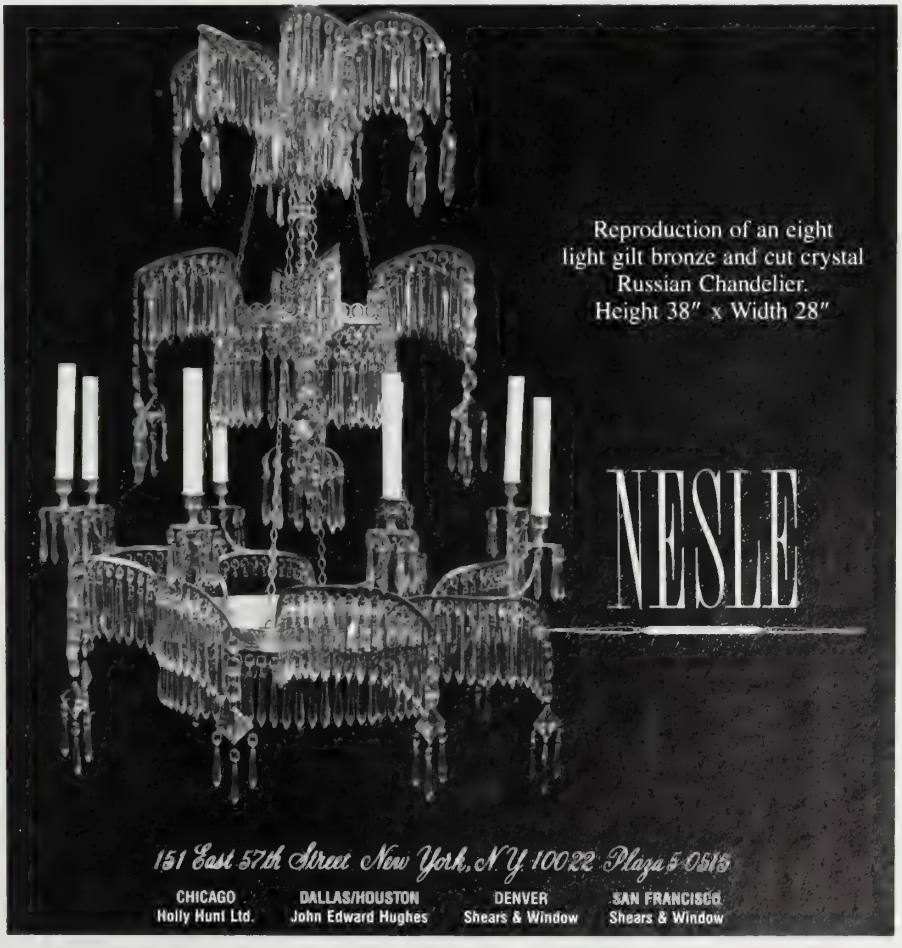
chose the fabrics, Queen Margrethe confides, "This is where the family watches television. The soapstone stove we bought ten years ago. A short while later I received a letter from the lady who sold it to me, saying that the stove originally came from Fredensborg and had been kept as a souvenir by her grandfather. So it's come back home again." She adds that luck has often been on her side; another example is one of the guest rooms. "I had already chosen the green-and-mauve material," she says, "when we stripped the walls and found out that green and mauve were exactly the original colors."

Fredensborg requires endless time and attention from its royal occupants, but they don't begrudge a moment. Says the queen, "Our most recent project has been the restoration of the Empress Suite, named for my great-great-aunt Czarina Maria Fedorova, who often stayed there." The prince consort has perhaps more eclectic taste and is fascinated by distant civilizations, as evidenced by his collection of African sculpture in the salon. "I love the effect of it amid all this gilded Rococo," he says.

In the little sacristy adjoining Fredensborg's Lutheran chapel, the queen opens the vestment drawers one by one. She is particularly proud of the chasubles. "I embroidered this myself in petit point, the next was done by my mother, and here's one with a patchwork brocade cross made by my sister Benedikte from our old ball gowns." Queen Margrethe is not only an accomplished embroiderer, she is also a painter, a book illustrator and a translator. French-born Prince Henrik has been honored by the Académie Française for his contributions in promoting the language and culture of France.

As she surveys the palace, Queen Margrethe remarks, "This is a house that has always been very much loved." She forgets to add, perhaps, that this remains true today because Fredensborg is lived in by an exceptionally loving and united family.□





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facturer of prison equipment. "They come dull, so we had to have the stainless steel polished. Now they look like jewels. They reflect everything around them," D'Urso says. Suzanne Morgan adds, "Joe always takes what he thinks is the best in design and improves on it."

The master bedroom, with Picasso engraving, Hoffmann chair, Ruhlmann cabinet and Art Déco clock, is a zone of inspiration and contemplation. The headboard is marble, and at the foot of the bed is a low marble wall enclosing the sleeping area. The shutters, operated by motor from the bed, allow this most light-catching of rooms to be darkened instantly. D'Urso also created a terrace with a wide masonry railing that serves as a seat, and planted it entirely in white bougainvillea.

Robert Morgan's study further reflects D'Urso's talent for juxtaposing materials: black-and-white marble floors, bubinga-wood doors, a raised platform in leather tile, black-lacquer bookcases, a Paul Frankl desk, a curved steel-and-glass door leading to the bathroom, and a big window with wood louvers. How altogether unexpected this is, coming after the open, flowing master bedroom. It's a space with dynamic content, one that for all its intensity remains crisp and spare—just a desk, two chairs and some bookcases, after all.

"It's my most ambitious domestic interior project to date—in terms of what we started with and what we ended up with," says Joe D'Urso.

"An intellectual room," concludes Joe D'Urso, whose design work continues to have—as so few others'—both the intellectual and the intimate dimension.□





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character—people came here in the last century with their Victorian things—but without attempting to be authentic. The house wouldn't have supported that."

The Great Hall did support an enormous nineteenth-century chandelier originally made for a palace on Malta. Since work on the house was all done in winter, everything had to be strapped onto snowmobiles and hauled up the mountain. The Maltese chandelier went up in a giant crate and was then lowered by chain into the Great Hall. "Installing it," recalls Chase with a still-anxious note in his voice, "was a major moment."

All the work was done on site, including crafting numerous wrought-iron railings, "just as it would have been done a century ago." The interior woodwork was bleached by hand to a honeyed tone. It took, says Chase, "many, many, many hours."

One design problem he faced was a surfeit of light; the sun bouncing off the snow bathed the house in a harsh glare. The problem was overcome by relying extensively on oak latticework. Combined with the herringbone parquet of the floors, the latticework softens and warms the light, "yet you can still look out at night and see the twinkling of the lights in the town," says Chase.

The woodwork is intricate throughout, and what isn't wood tends to be marble or local stone. The master bedroom is accented in a mauve-rose marble, and has views of the town and the mountain. The Hemmeters wanted to be able to relax and take coffee after a steam bath; thus the adjoining master bath, also with a mountain view, is of capacious dimensions.

The owners can also relax *après*-steam on a balcony that manages to make the entire mountain seem like a private preserve. Indeed, two bronze deer appear quite comfortable there amid the alpaca throw rug, marble penguins and sphinx, looking off up the mountain, ears cocked alert as if they had just heard the approach of some impertinent human.□

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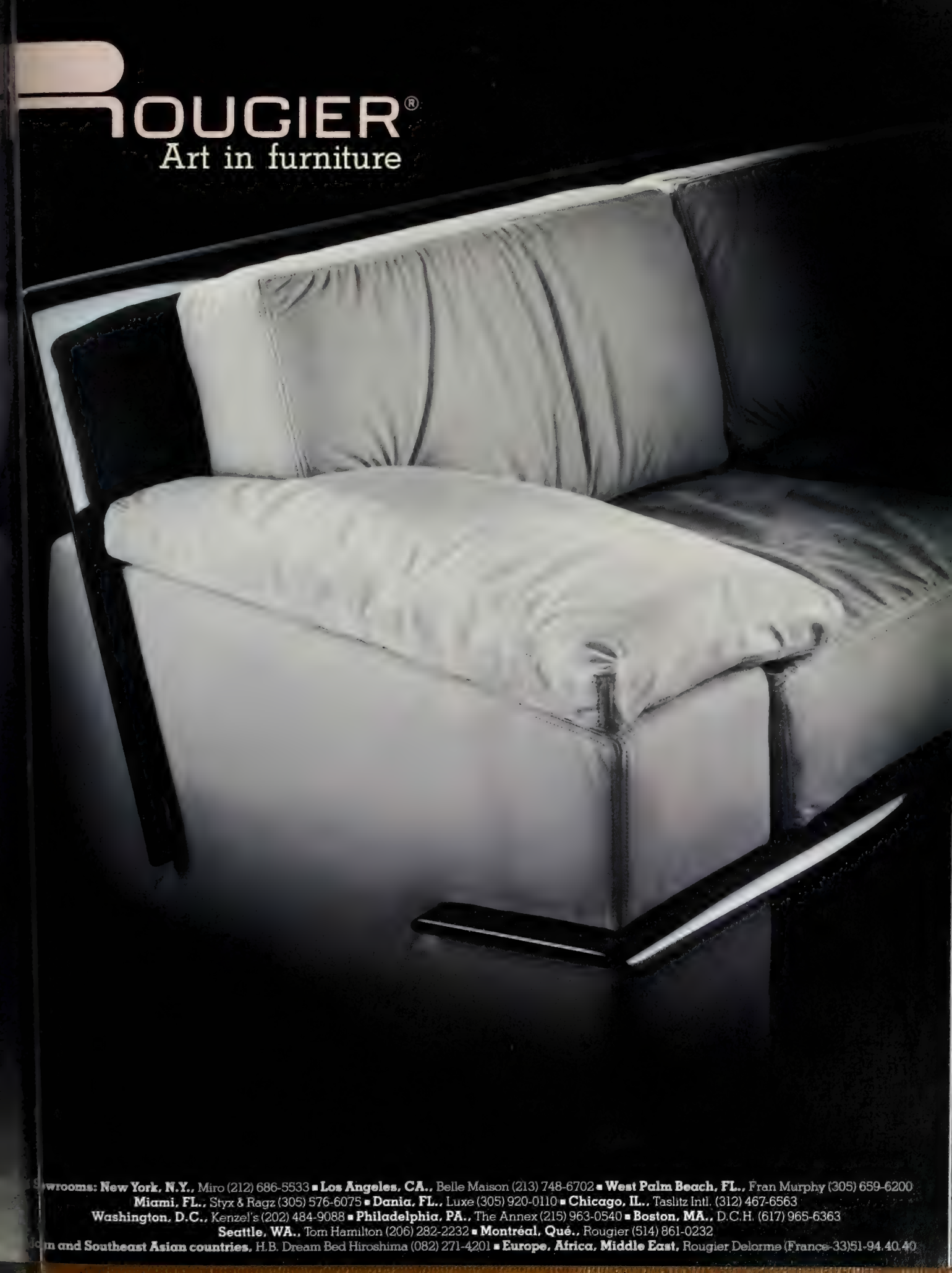
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Discovering Old Masters at Piero Corsini

By Steven M. L. Aronson



Piero Corsini before Bartolommeo Biscaino's *Adoration of the Shepherds*, circa 1650, one of many old-master paintings shown in the Manhattan gallery.



Although he modeled his work after Bronzino, Alessandro Allori infused *Portrait of a Noblewoman and Young Boy*, 1574, with a more natural illumination.

"I DEAL ONLY IN Italian old masters—I am the first," says Piero Corsini in his distinctive Florentine accent. Four years ago he opened a gallery in a five-story townhouse in New York's East Sixties. He, his wife Cristina, and their chocolate Labrador occupy the fourth and fifth floors; the third has been converted from a greenhouse into the kind of conservation studio normally found only in museums.

As for the first two floors, they call to mind rooms in the Frick or Wallace collections. Magnificent pictures have been arranged amid period furniture and objets d'art to recreate the atmosphere of the palazzos whose walls they once ennobled. "I like to imagine the great connoisseur Bernard Berenson wandering through our collection," Corsini says.

Piero Corsini not only acquires paintings that Berenson's legendary eye would have lighted on approvingly, he actually discovers them: works by such artists as Titian, Tintoretto, Botticelli, Correggio and Veronese. And he has the additional thrill of discovering them in broad daylight, as it were—right under everyone's eyes. "I buy everything publicly," he confirms. "It's nothing very strange—I don't go to old country houses; I don't go in cellars or attics, either." Amazingly, he gleans his treasures from international auction houses, where they are often presented as lesser works—"School of Titian," "School of Veronese," and so on. Discovery in this context is seeing what something *really* is. Corsini has the paintings carefully cleaned, restored and framed; then he unveils them to art historians and scholars as the masterpieces they are.

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Discovering Old Masters at Piero Corsini
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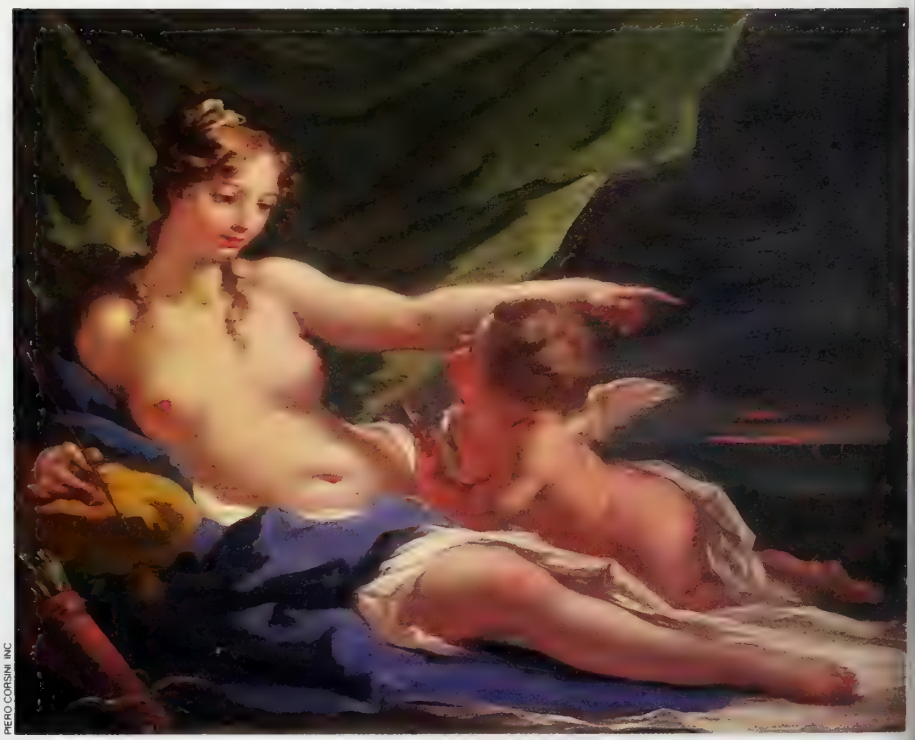
PIERO CORSINI INC.

"Don't be fooled—this is the most difficult business in the world, the way Piero has chosen to do it," says a colleague. "He's chosen to buy the pictures first, then have his attributions confirmed by scholars. He's not chosen to buy already authenticated masterpieces that come on the market for one or two million dollars." At this Corsini laughs: "If all I did was go to an auction and buy something for a million—something everyone knows is an original—and then turn around and sell it for a million-two, where is the thrill in that?"

"Corsini has a great batting average," says another colleague. "He's becoming a legend, and clearly he enjoys the mystique. He has no degree; he's never even attended an art history course—he's a scholar without portfolio."

"He's a refreshing anomaly in the art market," agrees a museum director who has bought several pictures from him. "They call him 'the golden eye.' He certainly has a good, if not infallible, one—and the all-important confidence to act on it."

ABOVE: *The Grand Canal, Venice: Looking Southeast from St. Stae to the Fabbriche Nuove di Rialto*, circa 1740, was for years labeled "School of Canaletto." Piero Corsini subsequently attributed the cool gray tonalities and the precise architectural rendering to Canaletto's young nephew Bernardo Bellotto. BELOW: *Venus with Cupid*, an early Venetian Rococo painting by Giovanni Antonio Pellegrini, is a product of his English period, 1708–13. Corsini feels the artist's work "represents the carefree spirit of the eighteenth century."



PIERO CORSINI INC.

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Discovering Old Masters at Piero Corsini
continued from page 204

Corsini also has the patience and the persistence—indeed, the doggedness—of the genuinely self-taught: He will return to an auction or exhibition over and over again "to make certain." His easygoing manner is deceptive, as his competitors have had every reason to learn. "That's only a style," says one. "He's anything but easygoing. He's intense. Intense? *Intensissimo*!"

A recent exhibition at the gallery was made up largely of Corsini's more spectacular discoveries. Last April, at an auction at Sotheby's in London, he detected a Titian, *Madonna and Child with St. Catherine and St. John the Baptist in a Landscape*. It was labeled "Studio of Titian." "I studied the painting very carefully because I always have to be convinced myself, you know—it's me, *my* money and *my* reputation." He bought it for the reserve price of £30,000 and immediately sold it to a major American museum for "an undisclosed sum"—certainly twenty times what he paid for it.

In an old-masters sale at Christie's New York last year, Corsini bought a "School of Zurbarán" painting, *The Two Trinities*. Again, it was mislabeled and has since been acclaimed an important addition to the artist's oeuvre from a period—the 1640s—of which few works are known.

Just how did Corsini do it? "I was immediately struck by the high quality," he says. "I only buy paintings when they come out of the frame at me. Naturally, books can help a lot—learning to see the color, the brushwork. But these are finally technical details. The most important thing is to use your eyes. Art historians can be exceptional academically, but they are not necessarily adept at recognizing the real artist when they're standing in front of a painting. And also, of course, they are timid—they don't want to take a chance on making an attribution and being responsible for someone paying a million dollars, because what if the painting is cleaned and turns out to be a copy?"

Another Corsini discovery was labeled—he shrugs his shoulders in mock disbelief—" 'Cittadini,' which is like a throwaway name. It means the auction house didn't know what it was and they just put a joke label on it." But Corsini felt that there was something fresh and eloquent underneath the dark varnish, and as the three women who make up his conservation department began to take off the dirt, "Look what came out"—a magnificent Emilian landscape that has been positively identified as the work of Francesco Albani, a major Bolognese artist.

At a Sotheby's sale in New York,

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Discovering Old Masters at Piero Corsini

Corsini's "golden eye" was drawn to a mislabeled Botticelli *Madonna and Child*. "It was in a frame under glass, encased in dirt and varnish, and placed where you could not see it very easily," says Corsini. "I truly believed it was the real thing, so I bought it and had it cleaned. After not so many days it began to reveal itself as a painting of exquisite quality—look at the transparency of the baby's mauve shirt, the pressure of the Madonna's index finger on the flesh of the baby's thigh." One by one, the scholars have all come around, approving it as a late Botticelli.

And some months ago, at a small auction of lesser pictures at Sotheby's in London, Corsini found his Correggio—a *Madonna and Child*. "The painting was known to me through copies made in the nineteenth century and it was even labeled 'Correggio,' but sometimes when the names are this big, dealers don't even look—they don't think it's possible; they just assume it's a copy. I don't. I bought it for five hundred dollars. I'm asking over a million now."

Thirty years ago, a few hundred dollars was serious money to Piero Corsini. "I was eighteen and I wanted to open a little shop in Florence selling furniture and objects. I had fifty dollars, I found a friend who also had fifty, and my mother lent me fifty because my father didn't believe in me." The predictable "big break" came unpredictably fast. Corsini was walking in a square near the train station one morning when he saw a woman with a sack on her shoulder coming toward him. He recognized her as the close friend of an antiques dealer "who in his old age had become blind, but he knew the exact location of all the privately held paintings and sculptures he had seen over the years, and this woman—Nanella was her name—would accompany him on his buying trips."

Corsini lost no time in asking what Nanella had in her sack. She replied that they were sculptures, too expensive for the likes of him—she was taking them to a prosperous dealer on the other side of the Arno. Characteristically, Corsini persisted—and soon Nanella was emptying out her sack in the middle of the square. "I saw two beautiful angels," he recalls. "I had no experience with sculpture but I liked them instantly, so I asked, 'How much?' The answer was two hundred thousand lire, which in those days," says Corsini, "meant approximately three hundred dollars. I didn't have the money with me, and she was trying to take them back. Finally I said, 'All right, I will buy them. I have fifty thousand lire here

continued on page 210

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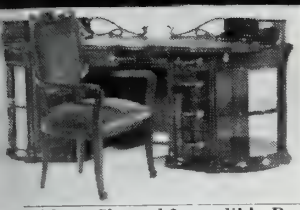
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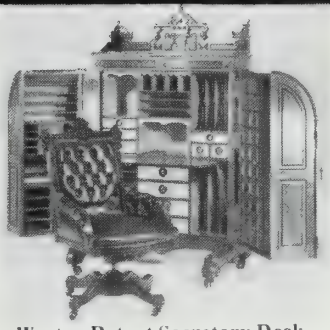
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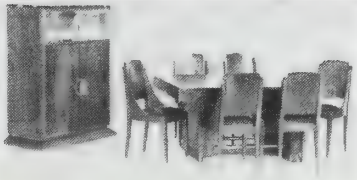
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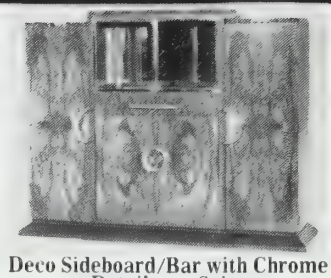
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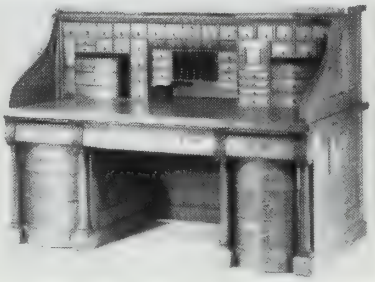
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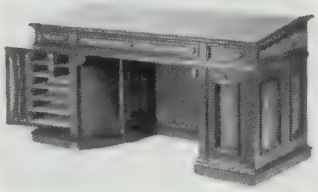
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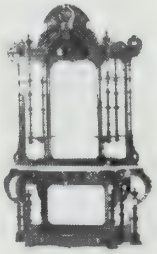
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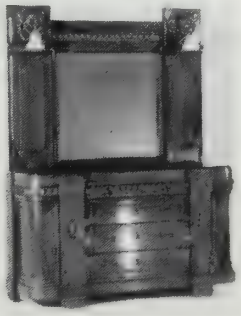
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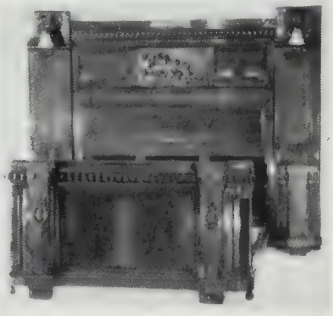
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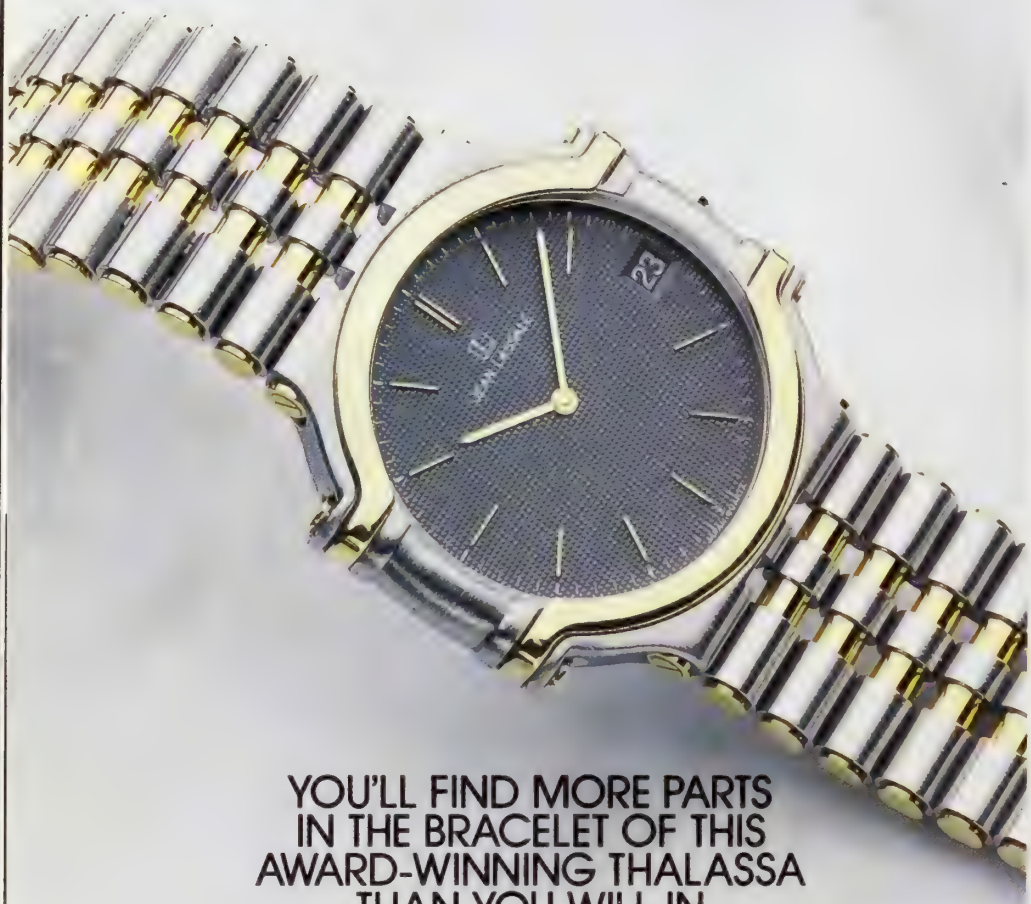
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Discovering Old Masters at Piero Corsini

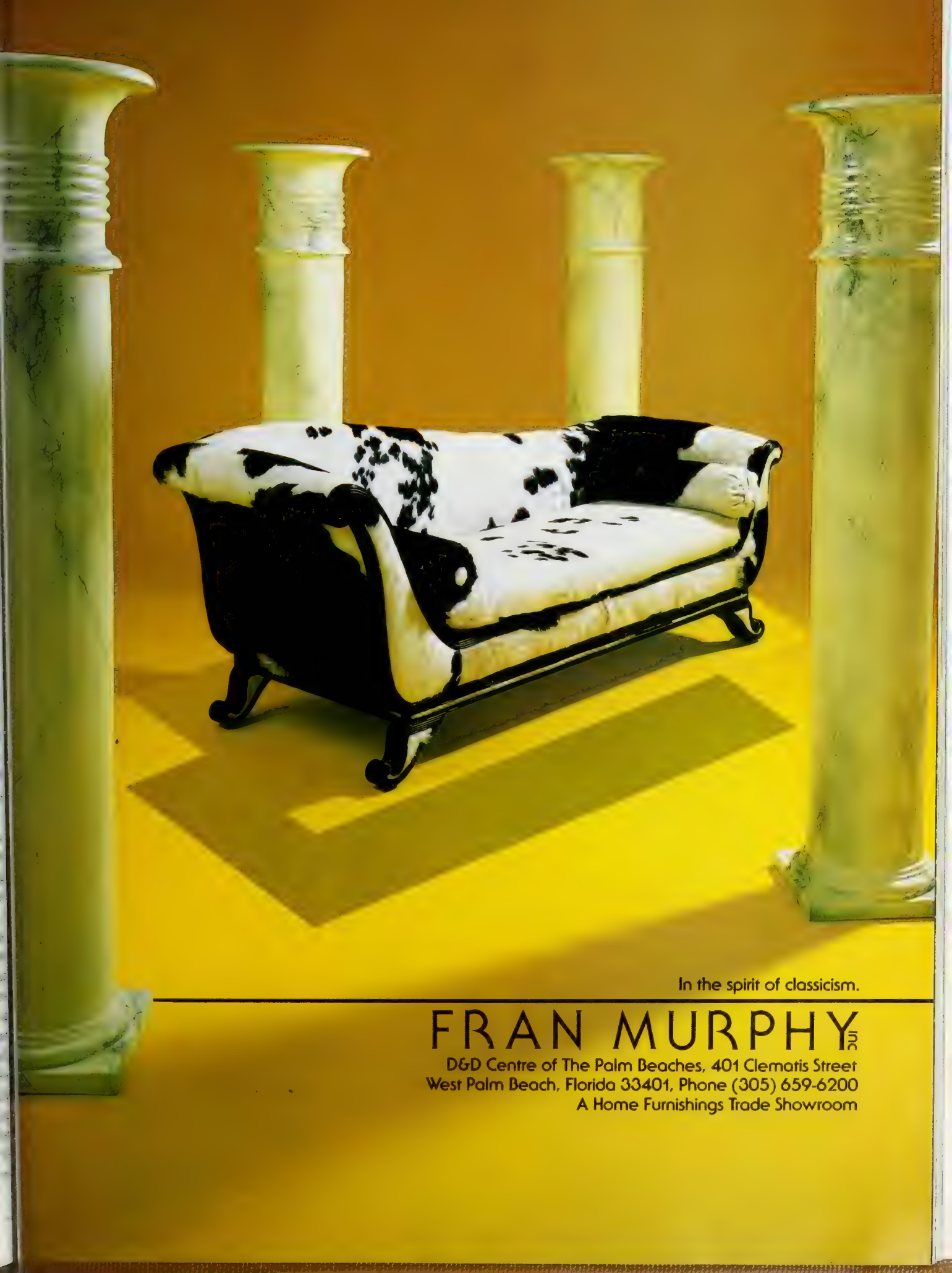
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and I'll give you the rest tomorrow morning.' I was very excited and a little scared, because I didn't really know what I had just done."

What Corsini did next was look for his brother-in-law, also a dealer, who guessed—correctly, as it turned out—that the angels were late thirteenth century; he urged Piero to take them to a nearby gallery that specialized in sculpture. "I showed them my angels and they began to play with me. They said, 'No, we're not interested' but asked the price. Then I had my second act of courage and demanded, for me, what was a fortune—one million lire, fifteen hundred dollars, about five times what I'd paid. They said no but finally agreed on seven hundred thousand lire."

With that money Corsini bought a Fiat ("on time," he laughs) and began to comb Italy on buying trips. "I had just my eye," he emphasizes, "no education, no art history." He continued to maintain his shop, on Florence's via dei Fossi, until 1975; then he took stock of his modus operandi and decided to deal privately, and only in paintings. "I devoted myself to old masters and honed the talent I had until I was prepared to establish a gallery in America," he explains, adding, "America was the right choice. I sell most of my pictures to museums and here there are many."

And how does Corsini view the future of his specialty? "The market is going up, up, up. In modern painting there are always new artists, but not so with old masters. Remember," he adds, "Titian is dead." At this, Corsini's Labrador wanders into the room and with soulful eyes gazes up at the wall, as if at her pictorial counterpart: a sensitively rendered dog seated in the foreground of the welter of interlocking animals that, well, people Castiglione's *Noah and the Animals Entering the Ark*. "I love Camilla so much," Corsini declares, leaning over to pet her. Does he love her more than, say, his prize Titian? "It's a different love," he smiles. "A completely different love."□



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Venice—The Enduring Miracle

IN ALL HISTORY there is no greater success story: a city that began life quite literally as a funk hole—a refuge against the sixth-century barbarian invasions—among a cluster of sandy, swampy islands set in a malarial and malodorous lagoon, and that went on to achieve prosperity and power to the point where it became, in the later Middle Ages, the acknowledged mistress of the Mediterranean, the most opulent and sumptuous city in Christendom. Nor is there a greater miracle, for it also became the most beautiful. Opulence is within the reach of anyone with the money to buy it, but beauty—and particularly that unearthly, ethereal beauty that belongs to Venice alone—that, surely, is a gift from God.

The secret lies in the sea itself, in those two and a half miles of shallow water that separate the city from the mainland and protected it not only from those early Goths and Huns but throughout its dazzling history, from its misty beginnings to that sad day—Friday, May 12, 1797—when the young Napoleon Bonaparte put an end to it forever. Shallow water is, of course, an infinitely more effective defense than deep; whenever an invasion force threatened, the Venetians had only to pull out their buoys and markers and the enemy fleet would run aground at once. Thus, for a period lasting well over a thousand years, the city was impregnable, and the Venetians knew it.

For proof, you need look no further than the Doges' Palace. Compare it in your mind with any of its counterparts in other great cities of Italy—with the Palazzo Vecchio of Florence, for example, or the medieval strongholds of Siena, Ferrara or Verona. All these others are essentially castles, crenellated and machicolated, designed for defense. And in medieval Italy, they had to be. For centuries the peninsula was rent by civil war—one city against another, Guelf against Ghibelline, emperor against pope—and the populations lived in

Enigmatic, ethereal, eternal, Venice is a peerless work of art—as a view across the Grand Canal shows. The Campanile looms over St. Mark's Square; to the right is the façade of the Doges' Palace. Behind it, the domes of St. Mark's Cathedral.



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continued on page 216


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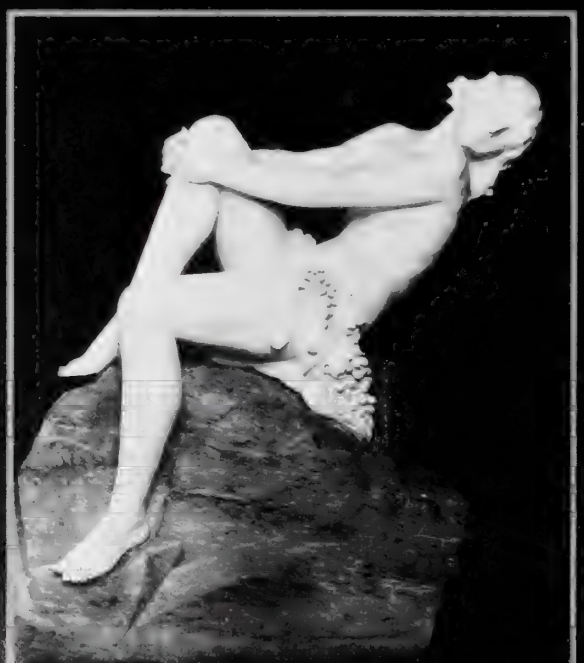
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Venice—The Enduring Miracle
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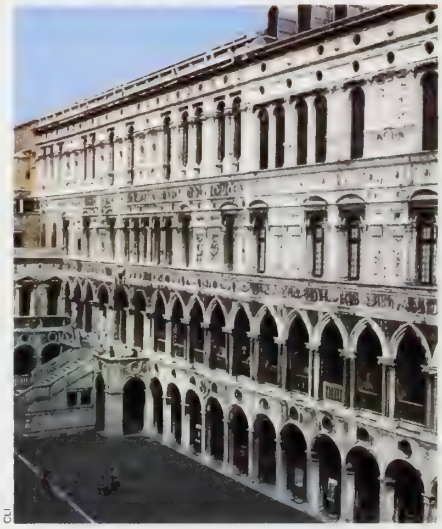
constant fear. But not in Venice. The Doges' Palace, its two lower floors a filigree of open arcading, could not defend itself against a Pekingese. Only the Venetians knew that degree of confidence and security—and political stability—that could make such an astonishing monument possible; only they could afford to design, for their seat of government, one of the half dozen most beautiful buildings in the world. Moreover, they proved themselves right. Venice remains the only major city or town in northern Italy never once to have been sacked, pillaged or destroyed

Safe from mainland upheavals, Venice looked, in those early centuries, not westward to Italy but resolutely toward the East. As a trading nation with an immense merchant fleet, she was ideally placed to provide the silks and spices, the carpets and furs and other Oriental luxuries for which the evolving nations of Europe had so insatiable an appetite. But she also acquired something else, something that she herself was to put to incalculable advantage: the spirit of Byzantium. It is no accident that St. Mark's is purely Byzantine, modeled on the Church of the Holy Apostles in Constantinople, glowing gold with mosaics as glorious as any to be found in the imperial capital itself, its outer walls encrusted with sculptures and relief carvings brought back expressly for its adornment by Venetian merchantmen returning from the Golden Horn. Nor is St. Mark's alone; there are mosaics equally fine on the islands of Torcello and Murano, and the remains of at least ten Byzantine palaces in the city itself, while the old Byzantine love of polychrome marble revetment is still evident in late-fifteenth-century palaces like the Cà Dario on the Grand Canal, or in churches like the exquisite little Santa Maria dei Miracoli.

The last great benison conferred on Venice by the sea around her was protection from that greatest twentieth-century threat to historic cities, the motorcar. Anywhere else in Italy, St. Mark's Square—"the greatest drawing-room in Europe," as Napoleon called it—would have been turned into one gigantic parking lot; as it is, with virtually no private transport anywhere in the city (one of the last private gondolas was owned by Peggy Guggenheim, who died several years ago), the Venetians go everywhere on foot or by water bus, avoid all the stresses and strains inseparable from life geared to the automobile, and are consequently among the healthiest city dwellers in



RAY MANLEY/SHOSTAL ASSOC.



CLI



JASON COOPER

TOP: Punctuating an expanse of sea and sky are the towers and domes of Santa Maria della Salute. ABOVE: The author before the Procuratie Vecchie, which now houses elegant cafés that spill onto St. Mark's Square. LEFT: The 16th-century east wing of the Doges' Palace and the Scala dei Giganti display the richness of the Renaissance.

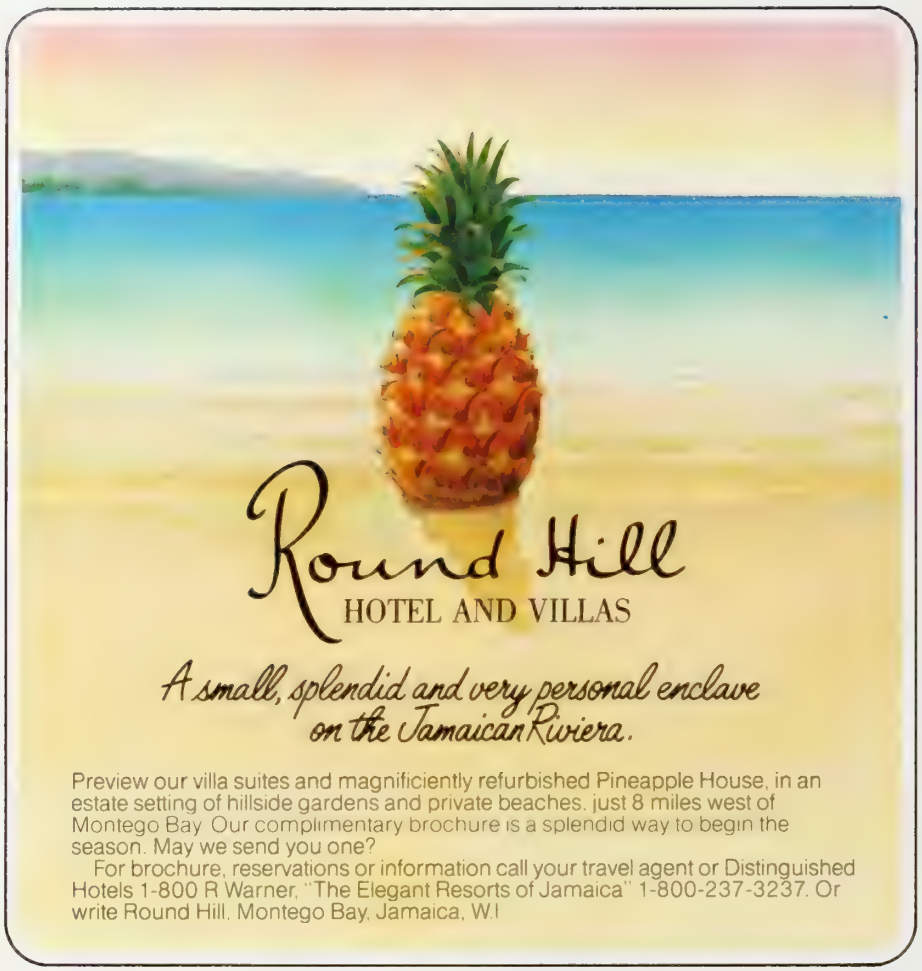
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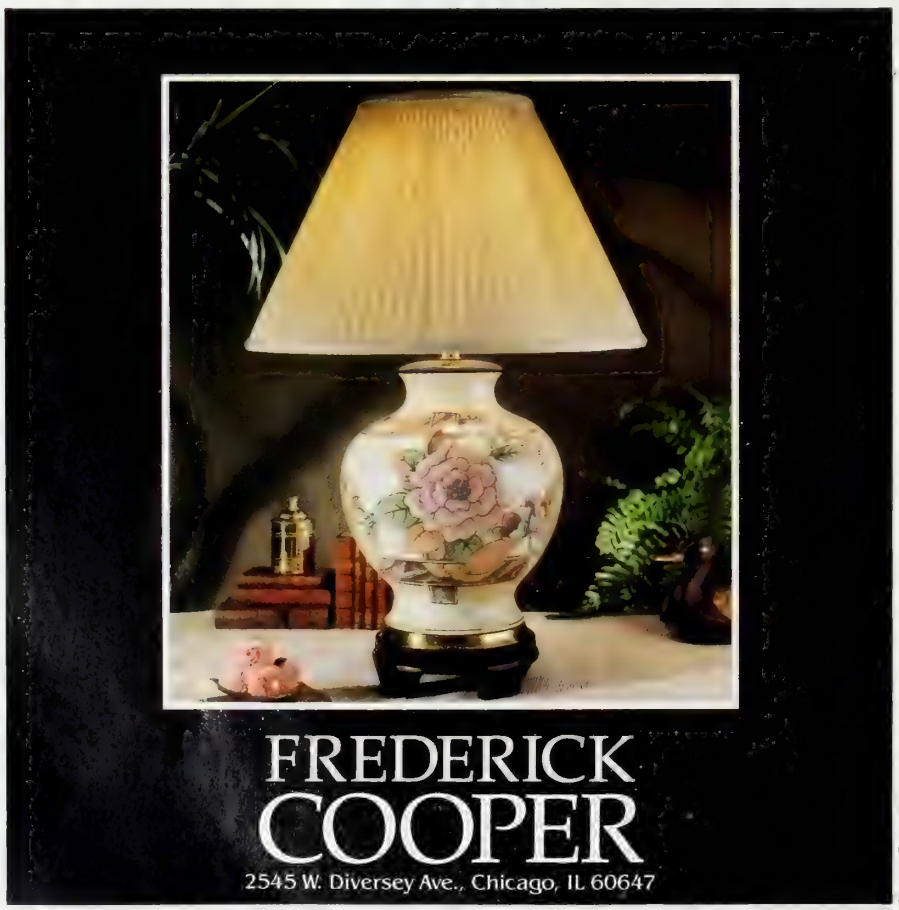
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Venice—The Enduring Miracle
continued from page 216

Europe. For the rest of us, a few days of total liberation from the machine that rules all our lives is not the least of the pleasures Venice has to offer.

There are those, of course, who would like to carry this liberation a stage further and banish all motor transport from the city, but no Venetian shares this view. The *vaporetti* (as the citizens still call their water buses, although these no longer produce the clouds of black smoke that gave them their name half a century ago) provide the best municipal transport system of any I know in the world, punctual—since there are no traffic jams—to the minute. They have now become a part of the whole fabric of Venetian life—more so, perhaps, even than the gondolas, which, for all except the more affluent tourists, have priced themselves almost out of existence.

Beauty—the unearthly, ethereal beauty that belongs to Venice alone—that, surely, is a gift from God.

No—if Venice is to survive, she must do so as a living, breathing, working, economically viable community, able and ready to take her place among, and when necessary compete with, the other major cities of Italy. She must also be capable of providing her inhabitants with the accoutrements and appurtenances of modern life. Nobody wants to see her turn into a vast, desolate, waterlogged museum—a fate that could be hers if she failed to come to terms with twentieth-century life. Fortunately, she has proved she can do this without jeopardy to her beauty or her integrity. This, I believe, is not the least of her achievements, and it too is part of the miracle.□

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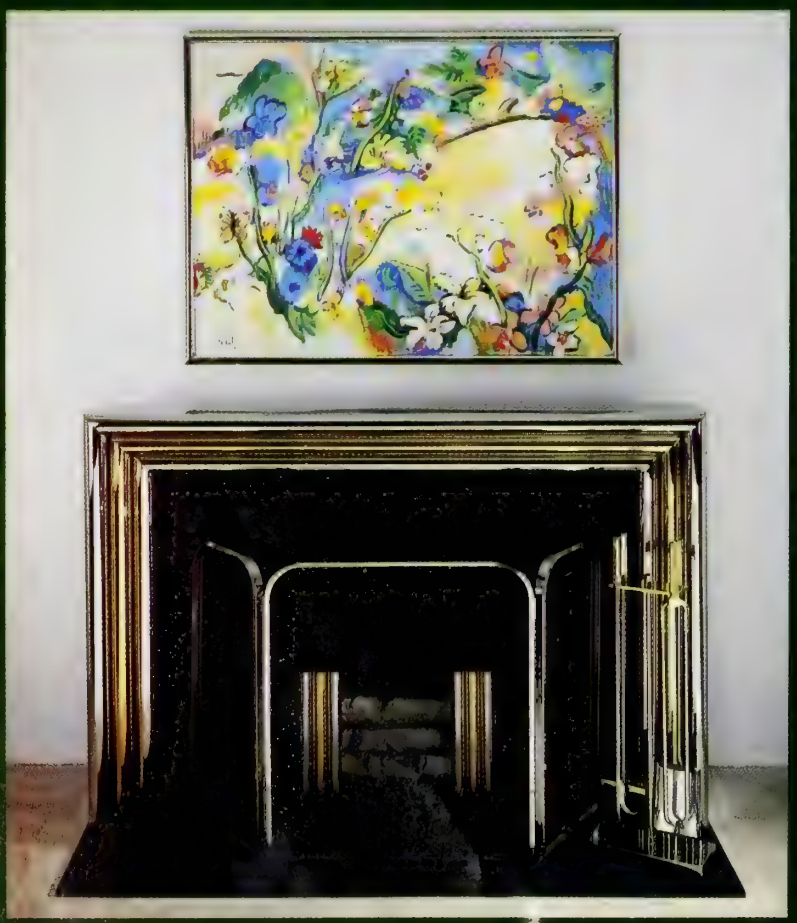
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England's Architect of Light

By Joseph Rykwert





PHOTOGRAPHY COURTESY THE TRUSTEES OF SIR JOHN SOANE'S MUSEUM



On the eve of the 150th anniversary of his death, Sir John Soane is remembered for his unique classical style. TOP LEFT: A portrait of Soane in Masonic regalia.

TOP: J. M. Gandy's perspective drawing fancifully depicts Soane's Bank of England (1788–1833) as a ruin. ABOVE: Council chamber of Freemasons' Hall, 1828–30.

OF JOHN SOANE'S WORKS the most magnificent have been destroyed. Insecurity and touchiness prompted him to foresee the disasters; that is why he was obsessed with visions of his buildings as ruins. And why he meticulously preserved elaborate records of all his designs.

Those destroyed were important public buildings. The most impressive of all, perhaps, was the Bank of England. What remains is a perimeter screen wall, the interiors having been mercilessly gutted fifty years ago. There was earlier destruction. The Law Courts near Westminster Hall were ruined by a parliamentary Committee of Taste before they were even occupied: "Mr. Soane is a mannerist and his style is . . . unpleasant: the scoring on his walls . . . the simplicity, the plainness, the ugliness of his designs are all evident." The law courts and the even more majestic royal entrances and galleries of the Palace of Westminster were burned in the fire that destroyed the Mother of Parliaments in 1834. A similar fate befell the government offices in Whitehall several years after Soane's death. Considered too small, they were gutted and rebuilt.

For a man as insecure and sensitive as Soane, such attacks must have been nearly unbearable, but suffer them he did, and throughout his life. Sometimes he replied with libel suits, but he usually recognized that he had no redress. Fortunately there were always compensating successes. After some early struggles, he started his career as a pensioner of George III; William Chambers (the king's favorite architect, treasurer of the Royal Academy) obtained for Soane a three-year traveling fellowship to Italy.

continued on page 226

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England's Architect of Light
continued from page 222

In Rome he fell in with the bishop of Derry, who promised Soane rich commissions if he would only cut short his Roman studies and return to Britain. This created years of indecision for him, which caused, as we would now say, a nervous breakdown.

Although Soane certainly was paranoiac and over-principled, he was also sociable, charming (very), tall, thin and good-looking. He learned French and Italian quickly, spoke them commendably well and had a pleasant singing voice: altogether a very personable young man. And it was through the same infuriating bishop's circle in Rome that Soane met a number of well-born and rich Grand Tourists who were to guarantee him many public commissions. He was only thirty-five when he was appointed architect to the Bank of England, a position he occupied for over forty years and one which provided the occasion of his most extensive building.

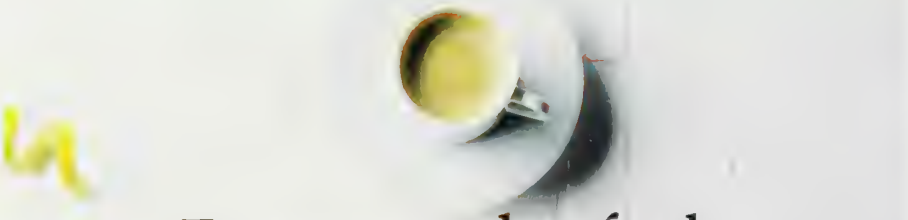
From his first teachers, George Dance, architect of Newgate Prison, and Henry Holland, who redesigned Carlton House for the Prince of Wales, Soane learned how to achieve dramatic effects, and with time evolved his own notion of what he called the "poetry of architecture," which—although he shied away from a definition—seemed entirely concerned with the way light enters buildings. His ingenuity in devising light sources increased with experience over the years.

Fortunately for Soane, his wife's uncle left him a comfortable fortune in 1790. From that time on he was freed from many chores and could build his own house, in which the passion for "poetry" was indulged to the full; he could also engage really useful assistants. Joseph Michael Gandy, a prodigious and virtuosic watercolorist, came to work for him and left the most elaborate record of how Soane wanted his buildings to be seen. In Gandy's renderings the effects of light are quite overwhelming.

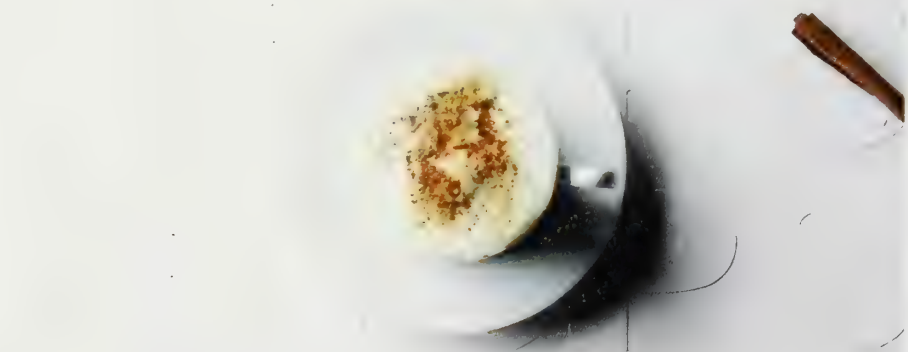
Perhaps the most spectacular presentation was that of the council chamber of Freemasons' Hall, Great Queen Street, London. Soane had been appointed effective controller of building works for the Masons when he was sixty—though he was presumably in contact with the society earlier. Their near-worship of light and the concentration on building as a metaphor for all human doings would inevitably have attracted Soane to the Masons. It is remarkable that apart from a presentation drawing of the council chamber in daytime Gandy also made a large watercolo

continued on page 2

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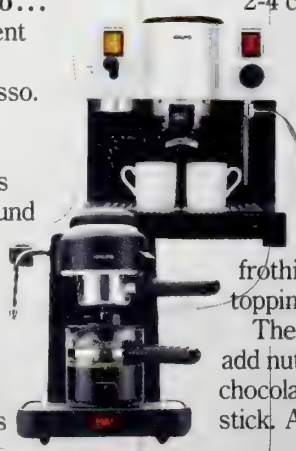
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England's Architect of Light
continued from page 226

of the room by artificial light. It must be one of the earliest such drawings prepared by or for an architect.

However, Soane's many enemies did not complain about his obsession with light but about rather different and more obvious innovations—ornament (or even worse, whole buildings) not based on any obvious historical precedent at all. Although he was working at a time that was both antiquarian and eclectic, Soane displayed a curious indifference to stylistic niceties, even if the mimic in him had no difficulty in sporting any historical dress.

Gothic architecture was being rediscovered, and he sometimes used Gothic detail; Greek architecture, popularized by a growing number of publications, was the most fashionable model for emulation—but all this was of only incidental concern to Soane, since he was bent on developing a new and expressive manner.

The "poetry" was a matter quite outside any quarrels between gothicist and classicist. More important than light was Soane's quest for the style behind all historical styles. To him this meant something older than mere antique, something primitive. Early in his life Soane discovered the little book of l'Abbé Laugier, which first appeared in 1753 (the year he was born) and which suggested that by a kind of meditation on the first buildings of humanity it might be possible to deduce the principles of a new architecture. This would consist of columns and roofs; walls would be a kind of afterthought.

Indeed, Soane detached his columns dogmatically from walls and almost never set them on pedestals; his arches sometimes sprang directly from piers without either gothic or classical articulations or imposts, and his walls are always surprisingly plain and bare. Recession and projection are usually subtly modeled, and ornament is often the sharp, linear incision his enemies mocked, though it is based on the Greek fret. He also often devised his own patterns, like

the thin spare columns that appear in some of his late buildings.

They were the occasion of another attack; an article in a newspaper called *The Champion* (calling them "scored like pork fat in a butcher's window") was more painful than others, since Soane knew it to have been written by his younger son George, and because he believed the chagrin it caused killed his wife. It convinced him to leave his house, with his splendid collection of paintings, models and drawings—including a mass of

More important than light was Soane's quest for the style behind all historical styles. To him this meant something older than mere antique, something primitive.

architectural drawings—to the nation.

To the uninitiated visitor this museum-monument may present a confusing jumble of impressions, since every wall is crowded with paintings, sometimes hung three thick on movable screens, and plaster casts mixed in with real sculptures. Yet Soane saw the house as a kind of object lesson, an ascent from the funereal thoughts of the basement, crowded with sarcophagi and urns (including the tomb of Mrs. Soane's favorite dog, inscribed "Alas, poor Fanny"), to the elaborate light effects of the "poetry" above.

Soane was an enthusiastic teacher, a conscientious professor of architecture at the Royal Academy, and a master to more than fifty known assistants and pupils. He wanted them to absorb not only his direct teaching but the indirect lesson taught by his house. Yet his ideas about the poetry of architecture and his personal style could only be emulated by his equals, and his genius towered above several generations of British architects. □

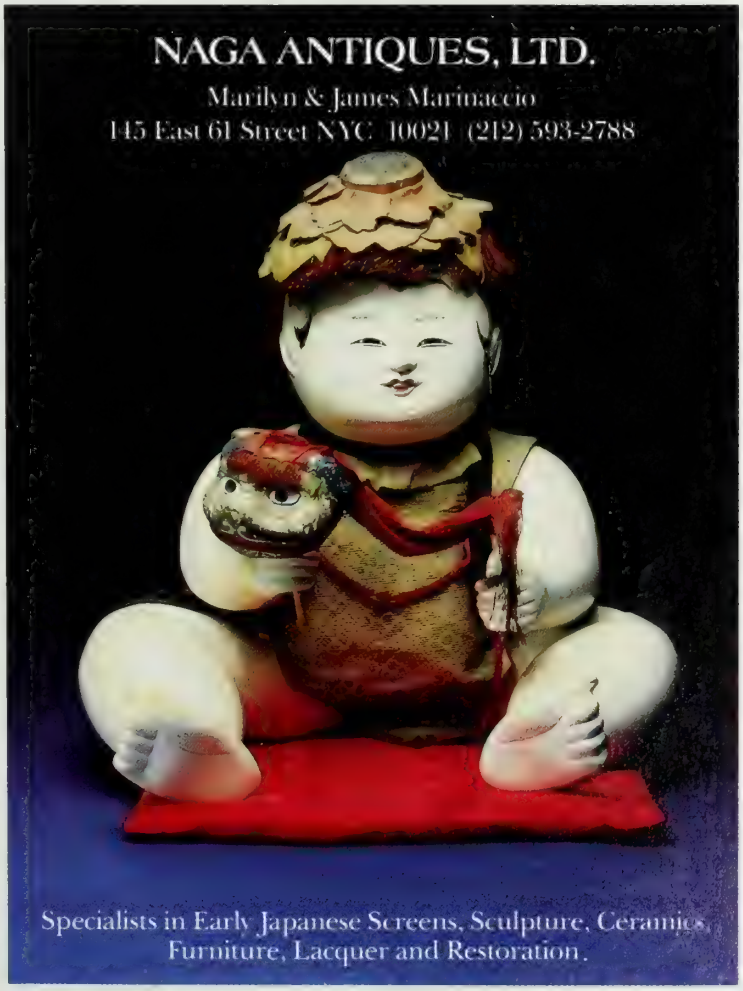
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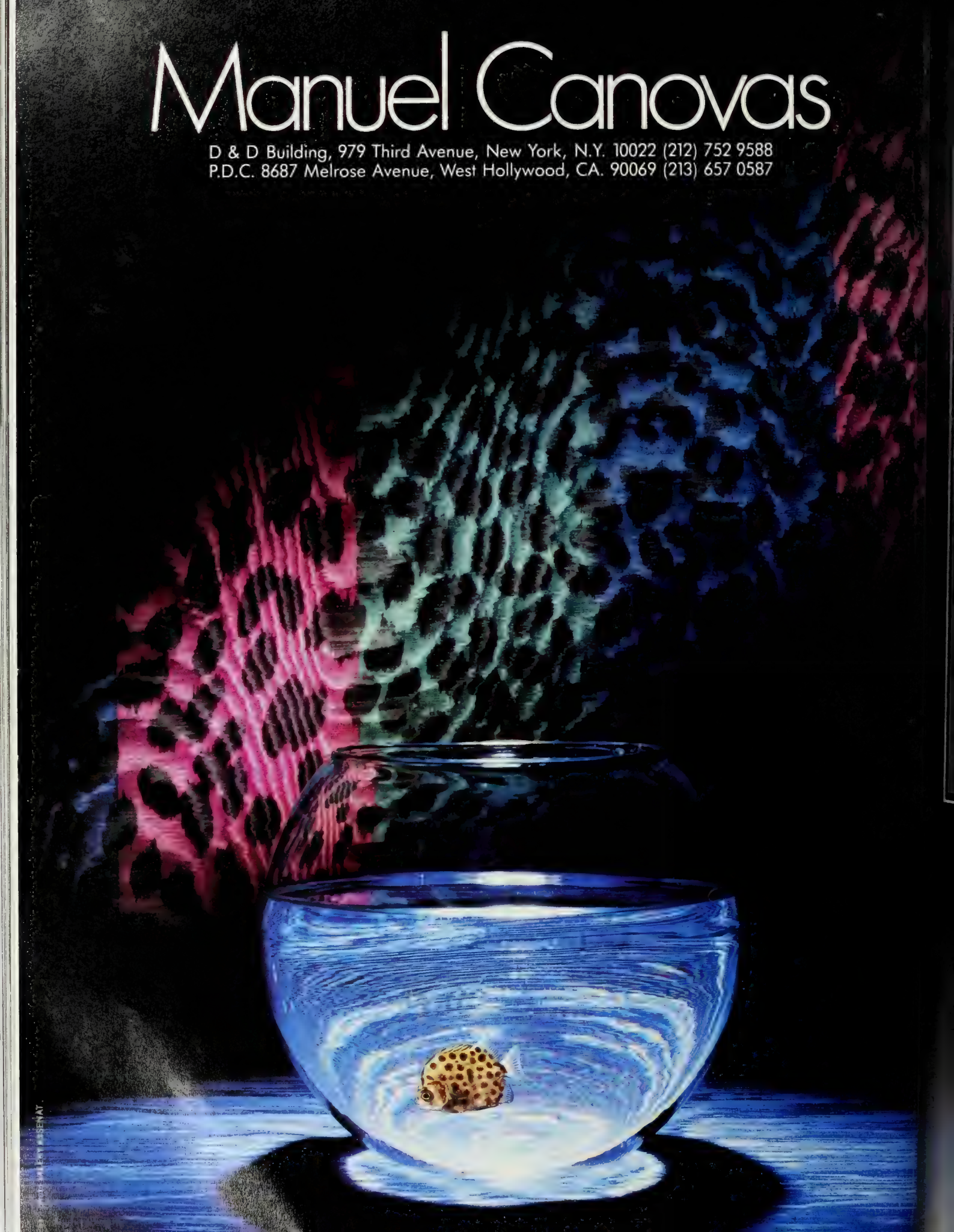
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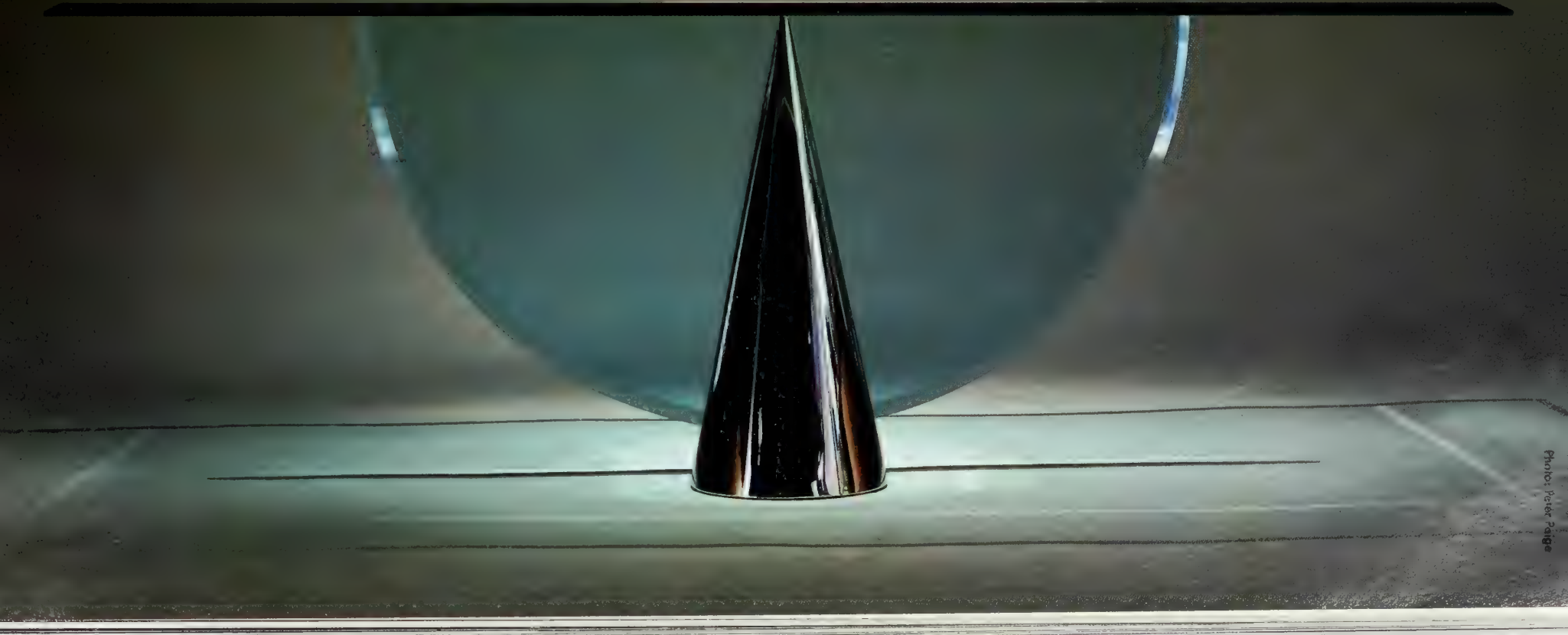


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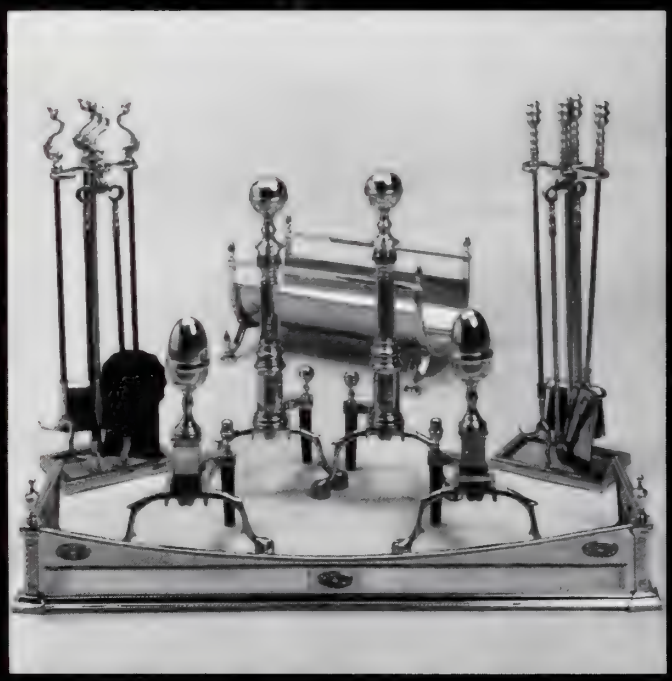
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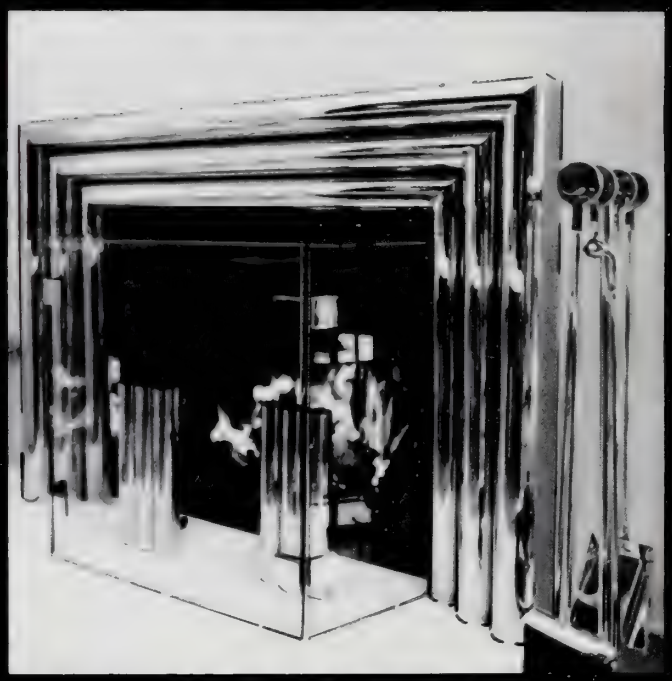
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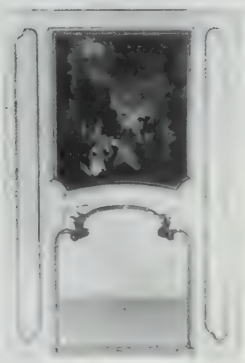
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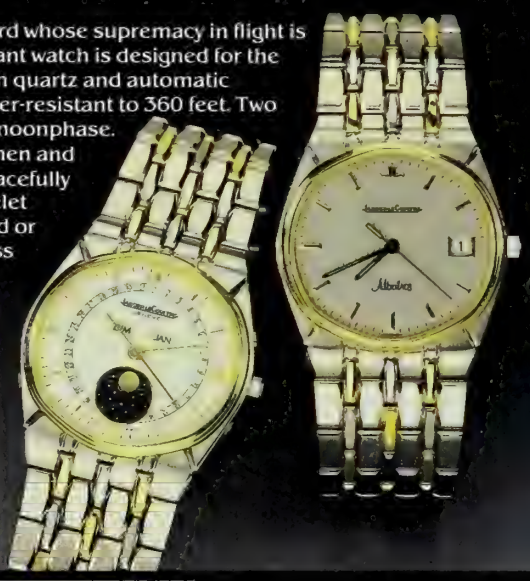
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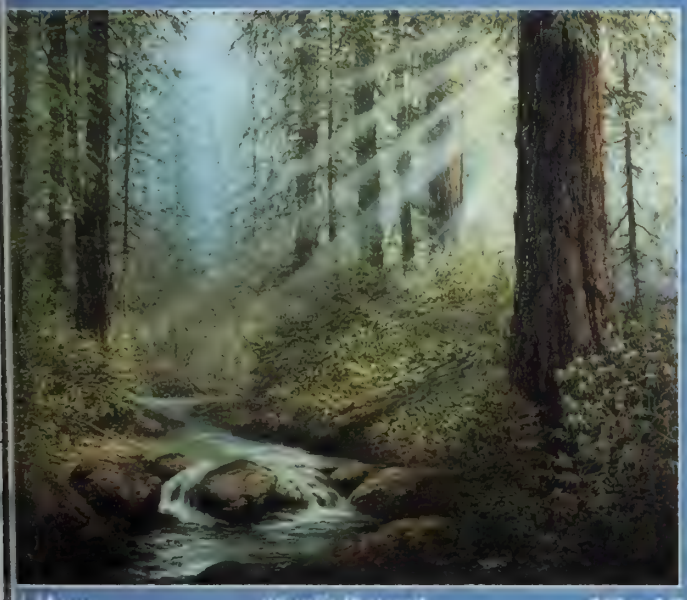
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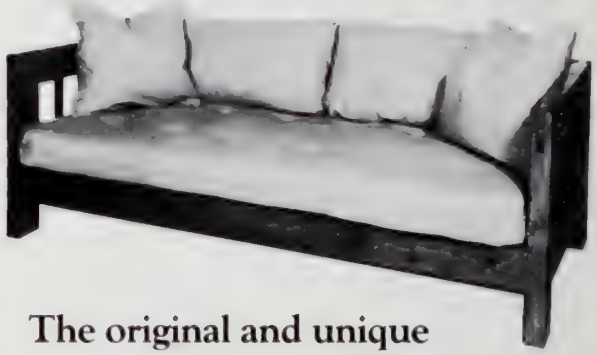
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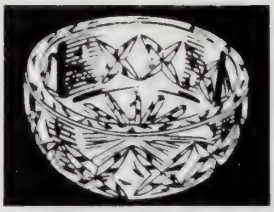
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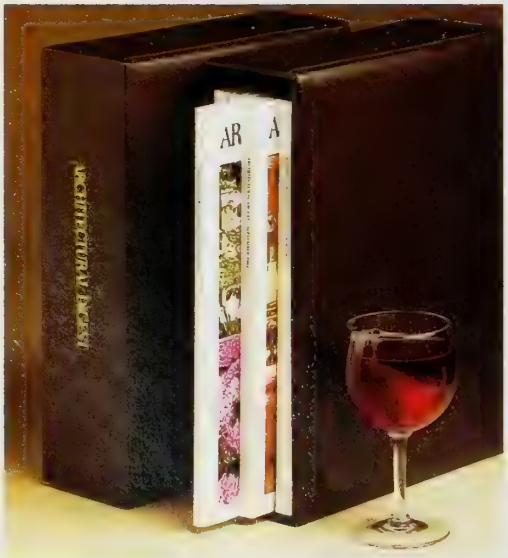
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